

NEWS: CANON EOS-1D IV
16MP, 10FPS & HD VIDEO



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REFLECTIONS

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Saturday 31 October 2009

Photographer

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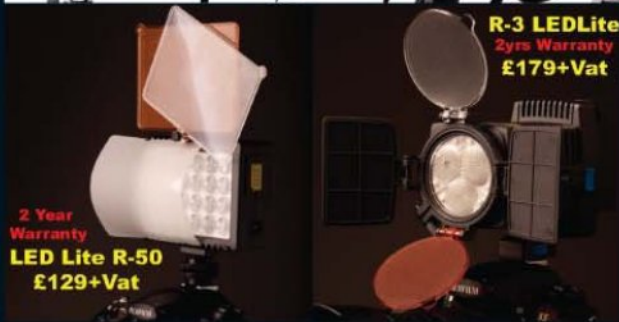
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Amateur Photographer For everyone who loves photography

Contrasting styles



Damien Demolder
Editor

I've had a week of technological contrasts. On one hand I've been testing a camera that can email its pictures

to friends all over the world and which can connect to a satellite system to tell it, within a few yards, exactly where it is. On the other, a 'new', but ancient, folding plate camera has entered my life via a generous friend. With the first camera I can send a picture to my old neighbour in New Zealand in the time it takes me to lift the second camera out of its case and fit it to a tripod. I could take a second picture and send it to my sister-in-law in Singapore in the time it takes to work out the exposure for the plate camera, and endless other images could be communicated to any number of people and places in the time it takes to decide whether the upside-down scene on the ground-glass screen of the plate camera is even worth the trouble of recording.

On a base level, both products are designed to do the same thing, but it is the methods of recording and distributing that differ so enormously. One is not better than the other, but both are valid forms of photography and uniquely fascinating to use. A Wi-Fi plate camera: now there's an idea.

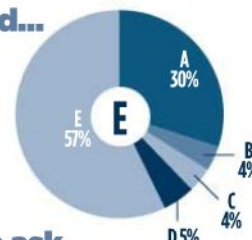
Our question of the week

In AP 17 October we asked...

Isn't autumn just the best season for photography?

You answered...

- A Yes 30%
- B No, winter is 4%
- C No, summer is 4%
- D No, spring is 5%
- E They're all as good as each other 57%



This week we ask...

What would you like most about a Wi-Fi DSLR?

- A Wireless file transfer to a hard drive
- B Automatic firmware upgrades
- C Email from camera
- D Application downloads
- E Other
- F I really wouldn't want Wi-Fi on my camera

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www.amateurphotographer.co.uk

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Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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News

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“Epson is set to exploit the growing market for mirror-less interchangeable-lens cameras...”

LCD EVF production, page 6



New sensor and AF | Higher ISO | Full HD video | 1D Mark IV to take on Nikon Canon raises game in high-end DSLR arena

CANON has introduced full HD video and a 16.1-million-pixel sensor to its news and sports EOS-1D series of cameras with the launch of the Canon EOS-1D Mark IV. The new professional DSLR, due out in December priced £4,499 (body only), also has an expanded top ISO setting of ISO 102,400, a new 45-point AF system and a 'reflection-free', high-resolution 3in LCD panel.

In an interview with AP, Mike Owen, DSLR product manager for Canon Europe, said: 'We've made some great progress with noise avoidance and noise reduction, which has allowed us to raise the maximum standard sensitivity from ISO 3200 to 12,800, and the expanded settings from ISO 6400 to 102,400.'

Maintaining the same ten frames per second shooting rate as the EOS-1D Mark III of 2007 – and the same 28.1x18.7mm APS-H sensor size – the EOS-1D Mark IV uses a new 16.1-million-pixel CMOS sensor redesigned to collect more light per pixel.

The micro-lens arrangement above the pixels is gapless and the colour filters have been altered to allow 'significantly' more light



to pass through. Circuitry on the sensor has been rearranged to reduce the space between pixels and the actual photodiodes have been enlarged to collect more light.

'Noise is being tackled on the sensor as well as through [Digic 4] image processing,' added Owen.

The camera's buffer has been expanded so that up to 121 full-resolution JPEG images or 28 raw files can be captured in a single 10fps burst.

A 45-point AF system

allows the user to select any of the 45 points for spot focusing. Of the 45 points, 39 are of the cross type with sensitivity of up to f/2.8.

A new link up with the camera's orientation-detection system allows users to select alternative AF points for landscape and portrait orientations, so the camera can switch automatically between them as the camera is rotated.

Owen said that a more powerful dedicated AF micro-processor will improve

overall AF performance.

The Canon EOS-1D Mark IV will feature a video mode that will be capable of full 1920x1080-pixel HD capture at frame rates between 24-30fps.

There is no in-camera movie frame-grabbing option, but this can be done via a computer using Canon software.

The camera will be equipped with a stereo microphone socket in addition to the built-in mono mic.

Canon says it has made minor adjustments to its default image-processing settings to make images more print-ready.

Improving further on the screen introduced for the EOS 7D, the Clear View II LCD on the EOS-1D Mark IV has eliminated air spaces within the layer sandwich to reduce internal reflections and glare. An additional coating on the screen's surface is said to cut out reflections entirely.

The 3in LCD will feature a resolution of 920,000 dots.

A new optional Wi-Fi transmitter for the EOS-1D Mark IV will cost £700.

● For more details and images visit www.amateurphotographer.co.uk

SNAP SHOT

Wildlife results

A photographer from Spain has won the Veolia Environnement Wildlife Photographer of the Year competition. José Luis Rodríguez beat more than 43,000 other entries with a photo of an Iberian wolf. Meanwhile, Fergus Gill from Scotland scooped the Young Photographer title with an image called 'Clash of the Yellowhammers'. A Briton also won last year's Young Photographer crown. AP reader Danny Green triumphed in this year's Nature in Black and White category with a photo called 'Starling wave'. For the full story see next week's AP.

Eye-Fi in UK

Wireless memory cards from Eye-Fi are now available in the UK. The 4GB Eye-Fi Pro card, for example, costs £119.99 and allows wireless uploads of JPEG, raw and video files to the internet, or transfers to a computer without needing a wireless router, says the maker. For details visit www.eyefi.com. Watch out for a test of the 4GB card in AP 14 November.

IGPOTY deadline

Photo enthusiasts are urged to get their entries in to the International Garden Photographer of the Year before the deadline of 30 November 2009. The best portfolio will bag the title The Royal Photographic Society Gold Medal for the Best Garden Portfolio. For details visit www.igpoty.com.

Nikon 85mm DX Micro lens out by Christmas

DECEMBER will see the launch of a new 85mm lens from Nikon, the firm's second DX-series prime lens.

Billed as a 'perfect portrait lens', the AF-S DX Micro Nikkor 85mm f/3.5G VR will cost £499.99.

Nikon claims that the lens is also ideal for people new to macro photography.

The newcomer has a close-focusing distance of 28.6cm and a 1:1 reproduction ratio, according to Nikon.

The lens contains an ED

glass element and delivers the 35mm viewing angle equivalent of 127.5mm.

The 85mm lens was officially unveiled alongside the new Nikon D3s DSLR.

It is due to land on the UK high street on 4 December.



PhotoDiary

A week of photographic opportunity

WEDNESDAY

28 OCTOBER

EXHIBITION Landmarks by David Dunnico, until 30 October at Central Library, Manchester M2 5PD. Tel: 0161 234 1900. Visit www.dunnico.co.uk.
EXHIBITION A Dream of Fair Women by Nurit Yardeni, until 7 February



2010 at Dimbola Galleries and Photographic Museum, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

© DAVID DUNNICO

THURSDAY

29 OCTOBER

EXHIBITION Jane Bown: 100 Portraits, until 21 November at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplace.co.uk. **DON'T MISS** Changing lights in Killerton Garden (shows garden lit up at night) at Killerton, Devon EX5 3LE. Tel: 01392 881 345. Visit www.nationaltrust.org.uk

FRIDAY

30 OCTOBER

EXHIBITION European Fields by Dutch photographer Hans van der Meer, until 28 November at Host Gallery, London EC1Y 0TH. Tel: 0207 253 2770. Visit www.hostgallery.co.uk. **DON'T MISS** Autumn Wildlife and Fungi Trails and Activities (10.30am-3pm) at Brownsea Island, Dorset. Tel: 01202 707 744. Visit www.nationaltrust.org.uk.
EXHIBITION Myths and Fairytales by photographers Rupert Jessop, Hester Jones and Francesca Tilio, until 22 November at Viewfinder Photography Gallery, Greenwich SE10 8RS. Tel: 0208 858 8351. Visit www.viewfinder.org.uk.

SATURDAY

31 OCTOBER

EXHIBITION Jim Goldberg: Open See, until 17 January 2010 at The Photographers' Gallery, London WC2H 7HB. Tel: 0845 262 1618. Visit www.photonet.org.uk. **EXHIBITION** Bradford Fellowship: Neeta Madahar, until 21 February 2010 at National Media Museum, West Yorkshire BD1 1NQ. Visit www.nationalmediamuseum.org.uk.

SUNDAY

1 NOVEMBER

EXHIBITION Simplicity by Gill Aspel, until 30 November at Rhubarb & Custard Boutique Photo Gallery, Eton, Berks SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz. **DON'T MISS** London to Brighton Veteran Car Run, starts from Hyde Park. Includes a photo competition. Visit www.lbvcr.com.



© GILL ASPEL

MONDAY

2 NOVEMBER

EXHIBITION Patti Smith photographs, until 1 November at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **EXHIBITION** The Make Up Artist, until 22 November at Annroy Gallery (owned by Rankin), London NW5 4BA. Tel: 0207 284 7320.

TUESDAY

3 NOVEMBER

EXHIBITION Growing Up Black by Dennis Morris, until 23 January 2010 at Hackney Museum, Technology and Learning Centre, London E8 1GQ. Tel: 0208 356 3000. Visit www.hackney.gov.uk/black-history-month.
EXHIBITION Sara Ramo: Movable Planes, until 17 January 2010 at The Photographers' Gallery, London WC2H 7HB. Tel: 0845 262 1618. Visit www.photonet.org.uk.

News

Epson to exploit mirror-less camera market

EPSON is set to exploit the growing market for mirror-less interchangeable-lens cameras by announcing mass production of 'high-resolution' LCD electronic viewfinder panels.

Borrowing technology from its projector line-up, the 1.44-million-pixel electronic viewfinder screen – the first in Epson's Ultimicron range – is designed to replace traditional optical viewfinders.

Epson predicts that its use will lead to 'smaller, thinner digital cameras'.

An Epson spokesman adds: 'Until now, no electronic viewfinder has been able to offer the resolution and fidelity needed to replace optical viewfinders and to focus the image. Epson's new panel, developed using HTPS [High Temperature Polysilicon] technology, not only makes this possible but also uses an analog driver to recreate smooth gradations and a natural softness.'

The firm claims: 'This panel will allow camera manufacturers to eliminate the mirrors and pentaprisms needed for optical viewfinders, enabling much smaller and thinner camera bodies and letting users capture the image they see.'

'In addition, the use of a

colour filter prevents the colour break-up that tends to occur with other colour systems when shooting fast-moving subjects and while panning.'

Epson continues: 'Competition in the digital camera market has reached fever pitch. Companies are launching new products with higher resolutions and more features at even lower prices.'

However, confusion emerged after the firm referred to the mirror-less cameras as DSLRs. It had said: 'In recent years, more and more consumers have been switching from compact cameras to SLR units in pursuit of better performance and image quality, driving the need for smaller and thinner DSLR cameras with video and other features. Epson's new panels meet this need and open a whole world of possibilities for DSLR cameras.'

In technical terms, for a camera to be an SLR it must have a mirror box. This forced Epson to issue a clarification after AP raised the matter.

In response, Epson's Japanese HQ issued this: '[Amateur Photographer] is correct in stating that a DSLR camera using Epson's digital viewfinder would no longer be a DSLR. It would more



accurately be described as a digital single lens (DSL) camera (no reflex).

'However, as this expression is not used at all yet, we used the widely understood term "DSLR". We imagine that DSL will become more widely used in the future.'

Win a unique AP Leica M9

To celebrate AP's 125th anniversary, we are giving you the chance to own a bespoke '125th Amateur Photographer' engraved Leica M9 camera, along with a Leica 35mm f/2 Summicron-M Asph lens, worth £6,765.

To enter the 'Amateur Photographer' Leica prize draw, simply collect six differently numbered tokens and fill in one of the forms published in either AP 10 October (includes token 1) or AP 24 October (includes tokens 2 and 3). It can also be downloaded online at

www.amateurphotographer.co.uk (includes token 1). Token 4 is published here, while token 5 will appear in 7 November, token 6 in 14 November, token 7 in 21 November and token 8 in 28 November. Send your completed coupon and six tokens in an envelope to: Amateur Photographer/Leica Competition, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed forms is Friday 4 December 2009. Full details and rules appeared in AP 10 October.



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SNAP SHOT

Zeiss lens launch

Carl Zeiss has announced the Distagon T* ZE 28mm f/2, a Canon EF-mount lens designed to be used on Canon film and digital DSLRs. Zeiss quotes a close-up image ratio for its new optic of '1:4.7'. The ten-elements-in-eight-groups lens is due out this autumn, costing €965.55 (excluding VAT). A UK price is yet to be announced.

Photo show

Photographers will be able to try out the latest DSLR kit at the London Camera Exchange (LCE) Digital Photo and Optics show in Southampton on 29 November. Featuring 'show-only' discounts, the event takes place from 10.30am-5pm at the Novotel hotel, 1 West Quay Road, Southampton SO15 1RA. Tel: 023 8033 5363.

Leica S2 delay

Leica has delayed the launch of its S2 camera until December, stating that it needs more time to meet advance orders. Leica's flagship 37.5-million-pixel professional DSLR had originally been due to go on sale in the summer, before its launch was put back until October. Leica said it needs time to 'adapt production lines to enable higher daily output'.

New Mamiya

Phase One, in collaboration with Mamiya, has officially announced the 645DF medium-format digital camera. Billed as the only 645 medium-format camera to support focal plane and leaf shutters, it is expected to cost €4,290 (body only). A UK price is yet to be confirmed. A digital back is also required for it to function.

Printing 'app'

Images stored on Apple's iPhone and iPod Touch [media player] can be printed wirelessly from compatible Canon Pixma printers using a new Apple printing application. The Apple 'app' will be compatible with the Pixma MP990, MP640 and MP560 Wireless Photo All-in-One Printers. There is no confirmation of UK availability as yet.

Museum replaces controversial photo

A PHOTOGRAPH of a semi-naked Brooke Shields, showing her as an adult, has replaced a controversial nude picture of her as a child actress in an exhibition at Tate Modern.

The London museum has permanently removed the 'Spiritual America 1983' image following a storm over the original exhibit, which showed Brooke Shields, aged 10, standing naked in a bath.

The 1975 'photograph of a photograph' had been temporarily removed from the show following police advice – before it opened on 1 October – amid concerns

that it would breach obscenity laws (*News*, AP 17 October).

Instead, the exhibition now shows a later version of the work, called 'Spiritual America IV 2005' (see above right).

In a statement, Tate Modern said: 'In consultation with the artist, Richard Prince, Tate has replaced "Spiritual America 1983" with a later version of the work made by him in collaboration with Brooke Shields, "Spiritual America IV 2005".'

A separate room featuring the exhibit reopened to the public on 13 October.

It forms part of the Pop Life: Art in a Material



World exhibition, which runs at Tate Modern until 17 January 2010.

Before the contentious image was taken down, Michele Elliott of Kidscape said that it was 'bordering on child pornography'.

The original photo was taken by US photographer Garry Gross.

Most recently, it was shown at the Guggenheim Museum in New York.

Top gun photographers exposed by RAF

A PILOT turned photographer to win honours in an RAF photography contest that attracted more than 1,400 entries.

Pilot Officer Owen Cheverton triumphed in the Amateur Military category with a photo captioned 'Snow Sentinel', captured at RAF Waddington in Lincolnshire (pictured right).

The Sentinel aircraft uses an advanced radar to provide 'long-range battlefield intelligence and target-imaging' in 'near photographic-quality', according to the RAF.

RAF Waddington also won the Portfolio section, while the Best Technical award went to SAC Ben Stevenson, also from RAF Waddington.

The RAF Experience title was won by Cpl Krysell Lees (83 Expeditionary Air Wing); the RAF Equipment award went to SAC Neil Chapman (Mobile News Team, Headquarters Air Command); and SAC Andrew Seaward (RAF Coningsby) won the Best Sports Photograph section.

Meanwhile, the winning 'Public Relations' photograph, entitled 'Walking On Air', was captured by Cpl Scott



PILOT OFFICER OWEN CHEVERTON

Robertson, a member of the Mobile News Team.

The RAF said that Scott's photograph reflects the recent deployment of the Tornado GR4 aircraft in support of operations in Afghanistan. The Tornado GR4 carries out intelligence

gathering, as well as delivery of weapons and close air support to ground forces.

The picture – which shows a crew leaving their aircraft following a sortie in the Middle East – can be viewed at www.amateurphotographer.co.uk.

Show marks Polaroid film expiry date

AN exhibition marking the final 'use by' date of the last batch of Polaroid film was opened just days before Polaroid announced its cameras and film are to make a comeback (*News*, AP 24 October).

Famous photographers featured in the exhibition include David Bailey, Elliott Erwitt and Helmut Newton.

Last year, Polaroid announced the end of its iconic film. However, the company is now set to re-launch some of its most famous models and film.

Polaroid: Expo.09.10.09 runs until 28 November at Atlas Gallery in London. Visit www.atlasgallery.com.

Police quiz man over pics at home

AP RIGHTS WATCH
Committed to defending your photographic rights!

GLOUCESTERSHIRE Police insist they have a duty to investigate all complaints after a photography enthusiast was quizzed over pictures captured from his own house.

Two Police Community Support Officers were called to visit Malcolm Dike after a member of the public thought he had been taking pictures of children at a nearby youth centre from an upstairs window.

The keen amateur denied he had taken any images containing children. Dike, 58, said he had been taking pictures of a 'sunset' from a window of his home in Arle.

Dike told the *Gloucestershire Echo*: 'It was absolutely outrageous. I have been taking photos for years and never had any problems before.'

He added: 'I know my photography law and if I am stood in my own home, I can take pictures freely.'

Irving Penn images fetch thousands



CHRISTIE'S IMAGES LTD 2009

PHOTOS by legendary photographer Irving Penn fetched tens of thousands of pounds at an auction held in New York shortly after his death.

Among the Irving Penn images sold was 'Ballet Society' (see left), a 1948 silver-gelatin print that went under the hammer at Christie's for \$25,000 (around £15,600).

Another Penn photo, entitled 'Guedras in the Wind (Morocco), 1971', achieved \$43,750 (around £26,800).

Christie's Photographs auction also featured the work of masters such as Ansel Adams, Alfred Stieglitz, Bill Brandt, and Henri Cartier-Bresson.

Penn, who died earlier this month aged 82, began his career as a fashion photographer for *Vogue* in the 1940s.

ClubNews

AP's weekly round-up of club news from all over Britain

Ilkley Camera Club

Members are urged to send in photos for the 2010 exhibition. The club has more than 80 members, from beginners to experienced photographers. Meetings take place on Fridays at 7.30pm at Church House, Church Street, Ilkley, West Yorkshire. Visit www.ilkleycameraclub.co.uk.

North Cheshire Photographic Society

The society will hold its next Digital Workshop on 3 November (8pm) at the Hazel Grove Bowling & Tennis Club, Douglas Road, Hazel Grove, Stockport SK7 4JG. Tel: 0161 483 3105. Visit www.ncps.org.uk.

Banbury Camera Club

As we went to press, Banbury Camera Club's sixth annual exhibition at the Michael Heseltine Gallery at Chenderit School's Visual Arts College was raising hundreds of pounds for Katharine House Hospice. For club details visit www.banburycameraclub.org.uk.

Send club news to: apevents@ipcmedia.com



Print campaign

Jessops received more than 600,000 print orders following a campaign to 'get Britain printing' over the summer. A spokesman said the public's response to the campaign and resultant photo competition was 'overwhelming'. He added: 'We can safely say that we've once again become a nation that loves to see, touch and share its photography.'

Repairs ace dies

Marty Forscher, who was credited as being the most sought-after camera repairman in the US, has died aged 87. Forscher's famous clients included photographers Richard Avedon, Annie Leibovitz and Joel Meyerowitz. He ran the Professional Camera Repair Service in Manhattan for more than 40 years, reported *The New York Times*.



Panasonic marks G1 birthday

PANASONIC baked a big cake (pictured above) that was made to resemble its DMC-G1 camera to celebrate the first anniversary of the Lumix G Micro System.

The cake – of a chocolate sponge variety – was showcased at a central London location before being rapidly devoured by selected representatives of the UK photographic press.

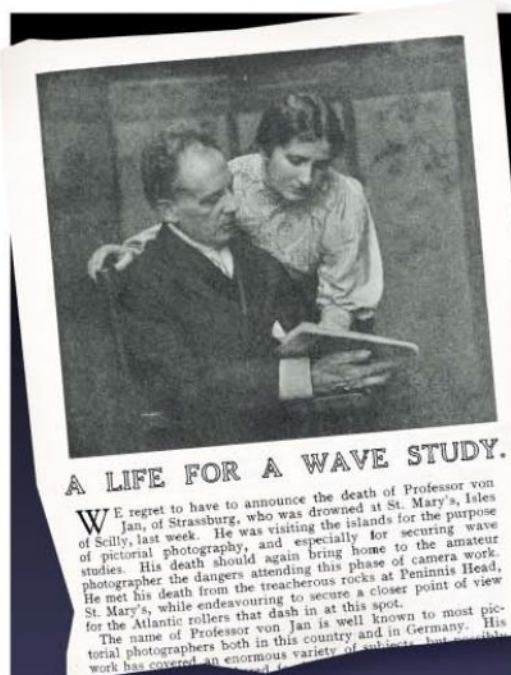
The camera body, even the strap, was made of soft icing and, before being sliced, had revealed features such as the control dial and Live View button, in fine detail.

However, Panasonic remained tight-lipped over the exact ingredients.

A spokeswoman would only say that the cake was created at a London bakery that had been instructed to pay strict attention to detail, after initial sample pictures of the cake camera were rejected on the grounds of being too basic.

One journalist's request for a 'Victoria sponge' fell on deaf ears, and Panasonic refused to say whether a firmware upgrade was in the offing!

The Lumix G Micro System birthday party took place in east London.



A LIFE FOR A WAVE STUDY.


WE regret to have to announce the death of Professor von Jan, of Strassburg, who was drowned at St. Mary's, Isles of Scilly, last week. He was visiting the islands for the purpose of pictorial photography, and especially for securing wave studies. His death should again bring home to the amateur photographer the dangers attending this phase of camera work. He met his death from the treacherous rocks at Peninnis Head, St. Mary's, while endeavouring to secure a closer point of view for the Atlantic rollers that dash in at this spot. The name of Professor von Jan is well known to most pictorial photographers both in this country and in Germany. His work has covered an enormous variety of subjects, but especially

Amateur Photographer

This week in...

1908

AP's news came with a few words of warning this week in 1908, after the death of a well-known photographer who had drowned on the Isles of Scilly. Professor Ludwig von Jan of Strassburg (pictured above) had visited the islands for the purposes of 'securing wave studies'. In an article headlined 'A Life for a Wave Study', AP's 27 October 1908 issue added: 'His death should again bring home to the amateur photographer the dangers attending this phase of camera work. He met his death from the treacherous rocks at Peninnis Head, St Mary's, while endeavouring to secure a closer point of view for the Atlantic rollers that dash in at this spot.'

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PREMIER
Dealer

Your guide to the latest photography books, exhibitions and websites

Review



Website

www.picturesocial.com

Flickr may be a fantastic place to upload and share images, but it isn't the only photo-sharing website out there. PictureSocial is a new addition to the social-networking contingency. Boasting almost 15,000 members, it offers a platform for photographers of all abilities to interact with like-minded enthusiasts from across the world. The centrepiece on the home page is a rolling selection of recent member images. Users can set up their own profile by registering and will then be able to display images, critique other members' work, join discussions and blog their photographic escapades. According to the website home page, Flickr users can transfer their images across with 'one click' and have access to unlimited photo storage. Members can also upload videos and there are some useful photography tutorials. In essence, PictureSocial doesn't differ drastically from Flickr, but in terms of usability it has a more personal, community-style feel about it. Try it out and let us know what you think. **Gemma Padley**



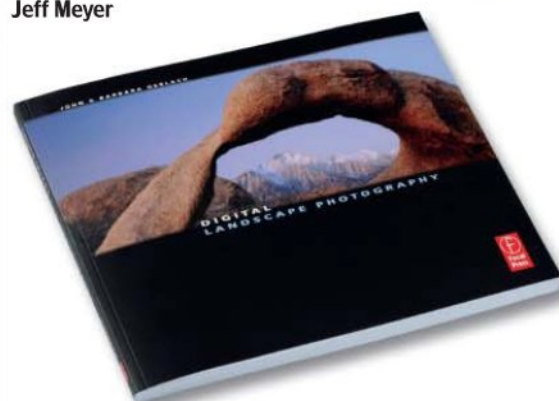
Book review

Digital Landscape Photography

By John and Barbara Gerlach
Focal Press, paperback, £17.99, 200 pages,
ISBN 978-0-240-81093-5

There are plenty of technique books on the market professing to teach you how to take better landscapes, but this new guide from professional nature photographers John and Barbara Gerlach really delivers the goods. A lot of it covers the basics of filters, exposure, ISO and so on, but they do so with incredible depth and actually tell you what ISO setting to use and when, for instance. These basic discussions lead into more specialised debates about equipment and location choice, and how to take sharper images with what you have. Special sections on waterfalls, snow and panoramas make it all the more valuable.

Jeff Meyer

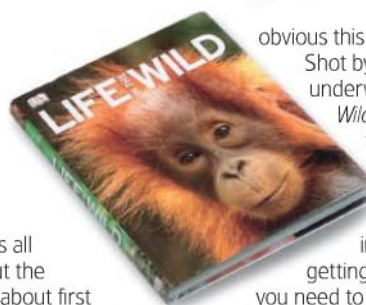


Book review

Life in the Wild

Photographs by Thomas Marent and Scubazoo
DK, hardback, £25, 360 pages,
ISBN 978-1-4053-4811-9

Once upon a time someone told us all not to judge a book by its cover, but the truth is we do it all the time. Life is about first impressions, and so when a thick book thudded loudly onto the AP review desk and an extreme close-up of a young orang-utan was staring back up at us, it was



obvious this book was going to be something special. Shot by photographer Thomas Marent and the underwater camera team Scubazoo, *Life in the Wild* is an explosion of colour, texture and focal length. Ever seen a snake's tonsils? A gecko's nostrils? You will in this book. It's divided into chapters on mammals, birds, reptiles, fish and invertebrates, and has the sole aim of getting you so close you'll feel like you need to wipe the animal's breath off your glasses. If you're a fan of wildlife photography, you'll want this in your collection. **Jeff Meyer**



© THOMAS MARENT



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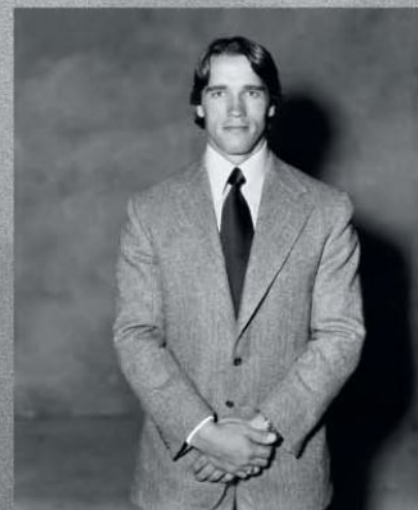
Exhibition

Duffy

Until 7 November. Chris Beetles Gallery, 8 & 10 Ryder Street, London SW1Y 6QB. Open Mon-Sat 10am-5.30pm. Tel: 0207 839 7551. Website: www.chrisbeetles.com. Admission free

It wasn't just David Bailey who ran riot in the 1960s, mingling with celebrities and snapping the glitterati as he went. Brian Duffy, along with Bailey and fellow photographer Terence Donovan, was a key player in recording life in the Swinging Sixties. Dubbed the 'Black Trinity', between them they produced some of the most iconic images of the 1960s. An exhibition of 60 of Duffy's rarely seen images is currently on display. The pictures, which lay languishing for some years but were thought to have been destroyed when

Duffy set fire to his negatives in 1979, feature a host of famous faces, including Arnold Schwarzenegger (right) and Jean Shrimpton. In one image, Prime Minister Harold Wilson is captured looking quizzical, while elsewhere, in a blaze of colour, the illustrious David Bowie strikes a pose for the artwork of his album *Aladdin Sane*. A selection of Duffy's personal images influenced in part by the aesthetics of photographers such as Robert Frank, Paul Strand and Walker Evans will also be on display. **Gemma Padley**



BOTH PICTURES © BRIAN DUFFY

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Letters

Letter of the week

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Pure nostalgia

This is just a thank you for the very enjoyable 125th anniversary issue. I first read AP as a schoolboy in the 1940s when I was given an old stack of issues from the 1930s. I used to love reading Lancelot Vining's articles,

particularly when he was experimenting with flash sync on his Contax camera, though I struggled to comprehend Ricardo's explanations of composition with his accompanying little line drawings.

I used to sit and drool over the advertisements for the Contaflex 35mm TLR as I reckoned it was the bee's knees, though I never had the opportunity to handle one let alone use one. At the time my equipment consisted of a Vest Pocket Kodak boasting a Rapid Rectilinear f/6.3 lens and 127 film that was as rare as rocking horse manure in wartime Britain. I did learn a lot, such as how to dish process a roll film with the aid of two bulldog clips, and how to make passable contact prints from the resulting negatives. I got quite good at estimating exposure, sometimes with the aid of an extinction-type exposure meter. My pocket money didn't run to developing tanks and Weston Master exposure meters!

I had to wait until my 15th birthday for my first serious camera: a second-hand Kodak Retina 1. In those days, of course, serious photographers regarded 35mm cameras as toys and anything smaller than quarter plate was a miniature camera. I reckon we are spoilt today with our multi-coated optics, autofocus and auto just about everything else – except for the ability to spot a great potential image, which today still separates the photographers from the snappers.

Derek Boddey, Suffolk

The history of OM

In *The kit we used 1884-2009* (AP 10 October), Barney Britton does not clarify the lineage of the OM series cameras correctly. In 1995, Olympus introduced the

OM-3Ti, which could be regarded as an improved OM-3, and in many ways its specification was an improvement on the OM-4Ti. It had mechanical shutter speeds, which were not battery dependent and gave it much greater control over flash/ambient light ratios. I have OM-1, OM-4Ti and OM-3Ti cameras in my Olympus outfit, all of which I still use, and I consider that the OM-3Ti was

the best and most reliable OM-system camera that Olympus produced. It was also, however, the most expensive, which I believe led to very poor sales.

Olympus also introduced the OM-2000 in 1997, which wasn't a true OM-system camera, although it could use OM-series lenses and some of the OM-series accessories. It was, incidentally, made by Cosina. The production of OM-system cameras was terminated by Olympus in 2002.

An excellent website on the Olympus OM system can be found at <http://vanveluwen.nl/eSIF>.

Malcolm Gee, Norfolk

The Olympus OM3-Ti did indeed post-date the OM-4Ti, Malcolm,

although both were phased out by Olympus at the same time. The OM-2000 was not mentioned in my article because, as you rightly point out, it was a re-badged Cosina product and very much a poor relation of the 'true' OM-system SLRs

– **Barney Britton, technical writer**



Practice makes perfect

Since buying my first DSLR two years ago, it has been my ambition to see my pictures in print in *Gallery*. However, I knew that my skills had to improve considerably. A few months ago, though, one of my images appeared in the *Appraisal* pages (AP 2 May), along with some helpful advice. I took this on board, along with other useful AP articles on technique, and little by little I began to notice an improvement in my images.

Imagine my delight then when I opened a copy of AP 17 October to find that three of my images had been printed in *Gallery*! It has motivated me to build on the skills I have. My next ambition, although it's going to take me a while to get there, is to work on my macro technique. Perhaps one day I'll see some of those images in print, too. I've included an early attempt (see above), which I admit was more due to luck than skill.

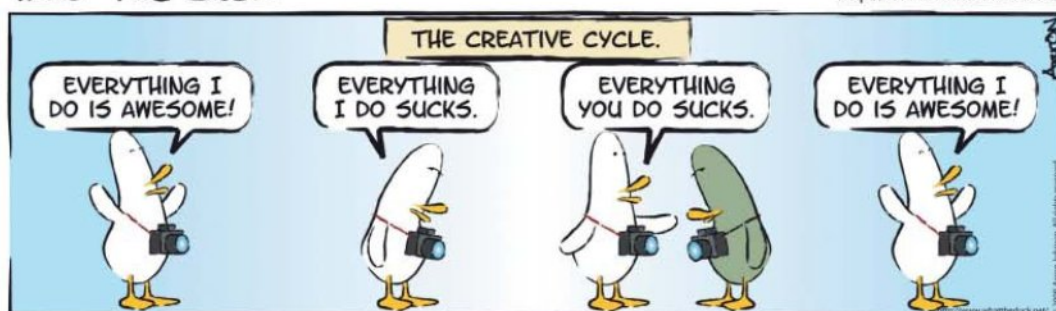
Becky Stares, Dorset

Check the ads

Regarding the letter from Mr D Pilkington about delays with Jessops sending out inks and album pages (AP

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<http://www.whattheduck.net/>



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Back Chat

AP reader **Gary Beaton** on the peculiar framing techniques of some photographers

Cut-price gloves

I read with interest your review of the Etre Touchy gloves (*Testbench*, AP 17 October). When I was a young boy growing up in Glasgow, in the days when the city had a tram system, many of the conductors and conductresses wore gloves with part of the fingers removed. This helped to keep their hands warm on unheated trams, and also allowed them to use the ticket machines and give change to the passengers. I am sure that I could do now what they did then: buy a pair of gloves that suited me, and cut parts of the fingers off – all for a lot less than £20!

Fergus Fildes, West Lothian



10 October), I suggest he read the adverts in AP. Premier can supply OEM inks and Arrowfile can supply album pages with a free album if you spend about £16.

I buy my Canon inks at the stationary supplier Staples in Rochdale, but the company has stores all over Mr Pilkington's home town of Greater Manchester and across the UK. I get 15% discount on two inks of the same colour with a £1 discount for returning an empty cartridge. For a few weeks they are also giving another £1 off the total bill. I recently bought two CLI 5 cartridges, normally priced at around £18 each, for £24 in total because I had a £5 voucher from a flyer.

Alan Wilcox, via email

Penn, a tribute

Having read AP since 1950, I still look forward to each week's issue. One aspect of AP's editorial is that it holds the mirror up to nature in some areas. How sad, then, that a story about a nude photo of a child actress merits 60 column centimetres of editorial, while the death of Irving Penn has fewer than five (*News*, 17 October).

Irving Penn was probably the greatest photographer since Roger Fenton, in that he was expert in a number of photographic applications, unlike some specialists who achieve success within a single discipline.

An appraisal of Penn's life and contribution to photography would be an inspiration to AP readers and would reinforce the magazine's position as a journal of note.

Peter McKenzie, Northumberland

The Penn news article was very much a 'stop press' piece, as news of his death reached us as we were

sending our pages. We will, of course, have more soon – Damien Demolder, Editor

Key events

I'm sure that everybody's list would differ, but I think you missed an opportunity with your key events in photographic history (*AP captures 125 years of photo history*, AP 10 October). You didn't mention, for example, the Agfa cassette of 1932, or the first 35mm SLR, the Kine Exakta of 1936. Also going unmentioned were the first zoom lens on a 35mm SLR, the Voigtlander Bessamatic with Zoomar, and the first auto exposure 35mm SLR, the Savoyflex Automatic, both of 1959.

What you did list could be challenged: the Rectaflex was probably available in the USA before the Contax S was on sale anywhere, and the Nikon F didn't get a meter linking aperture and shutter speeds until 1962. Also, I believe the Topcon RE Super wasn't on sale before 1963.

Apologies about the nit-picking, though I'm sure you knew somebody would. For someone like me, who is interested in the history (I must have several hundred APs going back to the start of the 20th century), this was a brilliant edition; even your younger readers should be fascinated.

Don Baldwin, London SW16

We never have enough space for everything we want to put in the magazine. With the 125th anniversary issue the problem was a hundred times worse.

The key events in photographic history could fill several volumes and still not cover everything – Damien Demolder, Editor

I WAS thumbing through a copy of a photo magazine recently and saw an article explaining how to create an old 'darkroom' effect using photo-editing software. This one showed how to put a film rebate frame around an image.

I've always thought that the idea of printing the full frame of an image, including the rebate, to prove that the image was composed 'in-camera', was pretentious. It has always seemed to me that what matters is the final image; and in the old days this may have meant cropping in the enlarger, dodging and burning the image as it was printed, or using any number of techniques. But maybe that's because I'm not very good at capturing the final image that I want – and nothing else – on the film frame.

Of course, with a digitally captured image cropping almost becomes the norm because it is so easy to do. Likewise, processing the raw file to replicate many of the enhancements that would have been made in a darkroom is commonplace. Because, ultimately, what matters is the final image.

So, digitally installing a film rebate to suggest the photographer has particular compositional skill seems either to be cheating, or a

Of course, with a digitally captured image cropping almost becomes the norm because it is so easy to do

tongue-in-cheek dig at those who appreciate such things. Or it could just be that it's a nice way of framing an image. I imagine the next big question is, what film do you want to suggest you used? Of course, it would be a bit of a giveaway to use the rebate from a b&w film to frame a vibrant colour image. But

for those with pretensions for such framing, the choice of films, perhaps to complement the image it will frame, is probably very important. No one is going to believe that evocative reportage image, captured in all its grainy realism, was caught on a slow, fine-grained film, or that the beautiful, saturated, warm colours of a sunset could be on anything other than Fujichrome Velvia.

I suppose, when I look back at the hours I've spent in the darkroom, that I should have printed the rebate on some of my images just to show that I selected my film stock carefully. But I never did, and I never will – my darkroom is now packed away, and my film camera gathers dust. Rarely do I have that moment of excitement as I take the reel from the developing tank and hold the film to the light for a glimpse of what I might have captured; and nor do I take glance at the rebate to check the processing has gone well.

Occasionally, I wonder how long it will be before younger photographers, who have only ever worked digitally, look at an image presented with a film rebate frame and wonder what those funny letters, numbers and symbols around the frame mean.



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Photo Insight

CLIVE NICHOLS EXPLAINS HIS LOVE FOR MORNING AMBIENCE AND THE SUBTLETIES OF COLOUR AND CONTRAST

WHEN I'm not writing this column for AP, I often run workshops on how to take better garden pictures. I was hosting one at Wakehurst Place in West Sussex recently, and got there early to take advantage of the sunrise and take some pictures before my students arrived.

Wakehurst Place, which is owned by the National Trust, is open to the public and I highly recommend a visit. It's an amazing arboretum interspersed with lakes and formal lawns. On this early autumn morning the arboretum was bathed in golden light, which was glinting off the lakes and streaming through the trees, casting long shadows across the ground. It was a magical scene, as sunrises often are at this time of year.

I prefer shooting at dawn because it has such a peaceful atmosphere. There aren't many other people around, and there's an incredible stillness due to the lack of wind at that hour. What's more, the moisture level is greater in the morning. This is the main difference between shooting at dawn and at dusk. Morning brings mist, which can add layers and mystery to a composition, as well as helping to diffuse vivid sunbursts into a soft, hazy glow that illuminates an entire scene. You'll also find dewdrops on cobwebs and leaves in the morning that glisten in the light and make for interesting macro studies. Equally magical light can be found at sunset, although the scene would lack many of the added effects.

With strong light such as this, you need to be careful of flare. I walked around for a while searching for the perfect position. I needed somewhere

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens
As the UK's top garden photographer, Clive's knowledge and pictures are in constant demand. His expertise will be invaluable



that was sheltered a little from the light, as I would be shooting into the sun. I found a nice place between some trees where I could stand within the shadow of their canopies. I then positioned myself so the trees were blocking the light.

I placed my Canon EOS-1Ds Mark III on my tripod and set it at waist level. I decided to use a wideangle lens (21mm) to get as many trees as possible into my composition, but one of the effects of wideangle lenses is that it can give subjects the appearance of being low. I took an exposure at 1/8sec at f/11.

As stunning as the light is, I love the long shadows cast by the tree trunks in this picture. They work really well as a leading line, carrying your eye from the foreground through the frame and out to the rising sun reflecting off the lake in the background.

Later, I added a little red in Photoshop to warm up the picture and boost its contrast. In the Color Balance



palette I selected the Cyan option and pushed the slider a little towards the Red side. I do this to add richness, and it's always important to maintain subtlety and not go over the top with it. Subtlety, of course, has different meanings for everyone, but I find that if you make small adjustments it is easier to tell when you've gone too far.

It's the same with any adjustment. For instance, I boosted the contrast because I wanted more punch to the image. At the same time, I didn't want to lose too much detail in the

tree trunks and have them go black. If you look at the trunks on the left of the frame you can see there is still some detail there. Small and gradual adjustments let you fine-tune elements like this without going over the top. **AP**

Wakehurst Place, Ardingly, near Haywards Heath, West Sussex RH17 6TN. Tel: 01444 894 067 (Infoline). Website: www.nationaltrust.org.uk/main/w-wakehurstplace. Open daily 10am-6pm (closes 4.30pm from 1 Nov-31 Jan and closed 24-25 Dec). Admission £10



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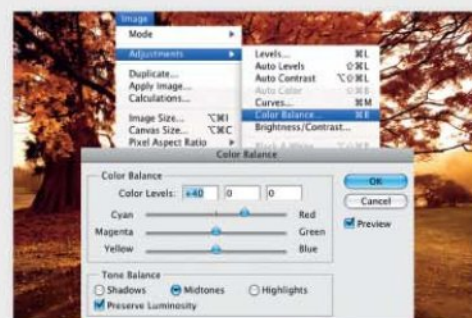
Talking technique

To give his image a subtle boost in saturation, Clive selected Image>Adjustments>Color Balance in Photoshop and pushed the Cyan slider towards the Red side. This is one way to make the most of the light at sunrise or sunset. Other options include using Curves and either pulling down the curve in RGB mode or pushing up the curve in CMYK mode until you get the desired effect. Alternatively, select Image>Adjustments>Hue/Saturation and increase the saturation to your liking.

Setting your camera's white balance to the daylight mode

will give you warmer colours, while underexposing by about one stop will keep your camera from blowing out the highlights. The sky at sunrise and sunset is still bright enough so you can set your ISO to its lowest setting, which gives you more leeway in correcting underexposure.

That said, if you want to do this in-camera, you could try a graduated ND filter, which is dark at the top of the glass and clear at the bottom. This will balance the contrast range between your bright sky and your darker foreground.



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Landscape Photographer

This year's **Take a View** competition received thousands of entries from all over the world. Landscape

FROM rolling, ragged hills to streaming light through woodland clearings, hazy skies and misty waters, there is nothing more beautiful than a brilliantly executed landscape. As the nights draw in, what better time to reflect on some of this year's most striking landscape images? Over the next eight pages we showcase the winners, runners-up and highly commended images from the third Landscape Photographer of the Year competition.

The competition, founded by landscape photographer Charlie Waite, is open to both amateurs and professionals from all over the world. Charlie and a team of judges, including AP editor Damien Demolder, selected the winners in four categories – Classic View, Living the View, Phone View and Your View – with the overall winning image receiving a prize of £10,000. Many other images were highly commended or commended. All the images selected by the judges, as well as those reproduced here, will go on display at The National Theatre in London (see below) and a book is also available. See right for details.

Charlie also shares his views on the winning and runner up images, providing an insight into the judges' thought processes. Autumn may be well and truly upon us, but that doesn't mean we have to stop taking pictures. We hope the images will inspire you to keep snapping throughout the winter and perhaps next year your image will be published here. For information on the competition visit www.take-a-view.co.uk.

Book offer



Landscape Photographer of the Year: Collection 03 (ISBN 978-0749563349) is published in hardback by AA Publishing. It has 224 pages, with 170 images. Its normal price is £25, but AP readers can order a copy for the special price of £22 with free p&p. Please ring 01903 828503 and quote reference LPOTY09.



Take a View: Landscape Photographer of the Year 2009, in association with **Natural England & the English National Park Authorities**, will go on show at the Lyttelton Foyer, National Theatre, South Bank, London SE1 9PX from 5 December 2009–24 January 2010. Open Mon–Sat 9.30am–11pm (excluding bank holidays) and selective Sundays noon–6pm. Tel: 020 7452 3000 or visit www.nationaltheatre.org.uk for details. Admission free. **Charlie Waite** will be giving four talks at 11.30am on 8 & 9 December 2009 and 12 & 13 January 2010. Charlie is also running audio tours of the exhibition. Tickets for the talk and tour each cost £6 (combined tickets £10) and are available from the box office



er of the Year 2009

photographer **Charlie Waite** reveals the winners, runners-up and highly commended entries

The judges

Charlie Waite Landscape photographer

One of the world's most celebrated landscape photographers, Charlie Waite is the man behind Landscape Photographer of the Year

Damien Demolder Editor, Amateur Photographer

Damien was appointed editor of AP in 2007. A former professional photographer, he has a wealth of photographic experience

John Langley Manager, National Theatre

As manager of the National Theatre on London's South Bank, John oversees all events, including photography exhibitions

Professor David Macdonald Wildlife Conservation Research Unit

David Macdonald, director and founder of the Wildlife Conservation Research Unit at Oxford University, is a keen wildlife photographer

Kos Evans Marine and Sailing Photographer

Kos Evans is an award-winning marine sports photographer with a photographic career spanning more than 27 years

Patrick Llewellyn Assistant Picture Editor, *The Sunday Times Magazine*

A keen photographer, Patrick has been at *The Sunday Times Magazine* since 2004

Paul Hamblin Director, ENPAA

Paul Hamblin is director of the English National Park Authorities Association (ENPAA) that oversees England's National Park Authorities

David Watchus Publisher, AA Media

David took over as publisher at the AA in 2006, after working in a variety of roles within the business

Overall winner **Emmanuel Coupe**

Canon EOS-1Ds Mark III, 17-40mm, three (bracketed) exposures manually blended in Photoshop

'When I reached the Old Man of Storr on the Isle of Skye it was still dark,' says Emmanuel. 'I hoped there might be some interesting light later, but I did not expect the light show that ensued. Shortly after sunrise, and while the sun was still at a low angle, rays of light started to pierce the clouds, spreading across the Sound of Raasay and completing this classical Skye view in the most dramatic way'

Charlie says

This is a well-known photographic location, so how do you make an image that stands out from the rest? The composition of this picture is classic but strong. It is the light and the resulting feeling of calm among the visually aggressive rock forms that make this picture our deserved overall winner

Competition Results Landscape Photographer of the Year

Classic View winner **1 John Parminter**

Nikon D300, 17-70mm, 1/15sec at f/16, ISO 200, ND grad filter

Travelling across Rannoch Moor towards Glen Coe in Scotland, Buachaille Etive Mor is an impressive sight to behold,' says John. 'As a 17-year-old, I remember how amazed I was the first time I saw it. I've passed it many times since and always feel a sense of grandeur'

Charlie Waite says

Another stunning location, this image was my personal 'judge's choice'. The subtle colour palette gives a painterly, timeless quality. I am looking forward to seeing the beautiful detail in the exhibition print



Living the View winner **2 Stephen Garnett**

Canon EOS-1D Mark II, 17-70mm, 1/500sec at f/8

For hundreds of years, fell running has been an integral part of events across the North of England. In this image, runners ascend Kilnsey crag in the Yorkshire Dales during Kilnsey's annual traditional agricultural show

Charlie Waite says

You can feel the effort the runners are putting into the race and the choice of black & white adds to the drama. This is a perfectly timed picture, as the curve of the crag follows the line of the runner and is pleasing to the eye



Classic View runner-up

3 Tim Morland

Nikon D700, 180mm, 1/60sec at f/8, ISO 400

'I took this image near Clayton, West Sussex, looking across the South Downs from a spot near two windmills known locally as the Jack and Jill windmills,' says Tim. 'It was the end of a cold January afternoon and there was a window of only a few minutes before the light disappeared'

Charlie Waite says

The focus on the foreground sheep with the sweeping downs leading the eye to the distant cluster of trees works well. This image sums up the symbolic elements of Britain's downlands



Living the View runner-up **4 Alex Saberi**

Canon EOS 5D, 100–400mm, 1/500sec at f/7.1, ISO 160

'I stumbled across this scene in Richmond Park, London, by chance while I was out shooting early one morning,' says Alex. 'I love autumn with its mists and unique quality of light, and I loved how the light created a backlighting effect for the cobwebs. I was also drawn by the dog's need for his master's approval'

Charlie Waite says

This is Damien Demolder's 'judge's choice'. Again, the use of black & white works well. The man's steaming breath, the keen attitude of the dog and the glistening cobwebs result in a very atmospheric image – you can almost feel the cool, damp air on your skin

Competition Results Landscape Photographer of the Year

Phone View winner

5 Alex Varey

Samsung F480 Tocco phone. Image converted to black & white using a 'red filter' preset layer in Photoshop

Alex says: 'I took this image looking towards Westminster Palace on London's South Bank just after leaving the 2008 Take a View Exhibition. My girlfriend had banned me from taking my SLR camera, so I was left with only my phone to capture this stunning scene'

Charlie Waite says

Landscape photography is often thought of as something to be 'studied', but there is also room for spontaneity. Camera phones are perfect for this. After the judging process I discovered Alex had taken this picture on his way home from last year's exhibition and that pleases me



Phone View runner-up

6 Maggie Guillon

Sony Ericsson K770I phone

'I walk our dog through Willey Woods in Nottinghamshire every morning and evening,' says Maggie. 'On this particular morning the sun was especially strong. I waited for the golden light to pour through the branches and took the picture'

Charlie Waite says

This is a perfect example of successfully capturing that 'fleeting moment' while walking through local woods. It is amazing how well modern camera phones can handle difficult lighting situations and the quality of the results in this category gets higher every year



Your View winner

7 John Parminter

Nikon D300, 10-20mm, 45secs at f/29, ISO 100, ND grad filter

'I often go down to Aberdeen Harbour at sunset,' says John. 'On this occasion I spotted a discarded shopping trolley at my favourite spot and decided to make it the focus of the image. As the light faded I used a long shutter speed to make the trolley stand out from the incoming tide. This may not be the prettiest image I have taken, but it has its own beauty and hopefully conveys a message as well'

Charlie Waite says

The choice of a long exposure to smooth any disturbance in the water helps to highlight the incongruity of the abandoned trolley. The background, with its bright lights, adds interest and depth. Overall, the image focuses our attention on the impact man can have on his environment



8



Your View runner-up

8 Brian Griffiths

Pentax K10D, 18-200mm

'A friend of mine found this beautiful hermit crab while we were walking along a beach in Gower, South Wales,' says Brian. 'He called me over and I took the picture. Moments later the heavens opened and we were soaked!'

Charlie Waite says

This striking image really caught the judges' attention. The red of the crab's legs creates a strong focal point and the presence of this creature in a desolate landscape reminds us that humans are not the only ones affected by the environment



Competition Results Landscape Photographer of the Year

Highly commended

In addition to the winning and runner-up images, the judges chose a further 11 photographs that they felt should be highly commended



Jackie Wu

Canon EOS 400D, 10–20mm



Pete Bridgwood

Canon EOS-1Ds Mark III, 17–40mm, 1/400sec at f/8



Matthew Halstead

Nikon D300, 12–24mm, 1/200sec at f/9, ISO 200



Alex Nail

Above: Canon EOS 20D, 17–40mm, f/11, ISO 100

Right: Canon EOS 20D, 70–200mm, 1/45sec at f/11, ISO 100





Gary Waidson

Canon EOS 5D, 17-40mm



Brian Griffiths

Pentax K10D, 18-200mm



Les Forrester

Canon EOS 20D, 70-20mm, 1/200sec at f/6.3, ISO 200



Peter Stevens

Nikon D700, 70-200mm, 1/200sec at f/7, ISO 200



Ian Cameron

Pentax 67II, 90-180mm, 4secs at f/16, Fujichrome Velvia 50



Paul Knight

Canon EOS 5D, 1/2sec at f/22

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D200 body (under 4,725 shutter actuations)	MINT-	£605.00
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D70 + 18-70mm f/3.5-4.5G AF-S DX, boxed & complete	EXC++	£395.00
D70s body, boxed and complete with spare battery	MINT-	£345.00
D70 body, boxed and complete	MINT	£299.00
D70 body, complete	EXC++	£245.00
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F6 body, boxed and complete	MINT-	£1250.00
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F5 body, 50th Anniversary edition, display box, (RRP £2,300)	MINT-	£1495.00
F5 body, boxed	MINT-	£595.00
F5 body, boxed	EXC++	£425.00
F5 body	EXC++	£345.00
F5 body	EXC	£295.00
F5 body	VG	£275.00
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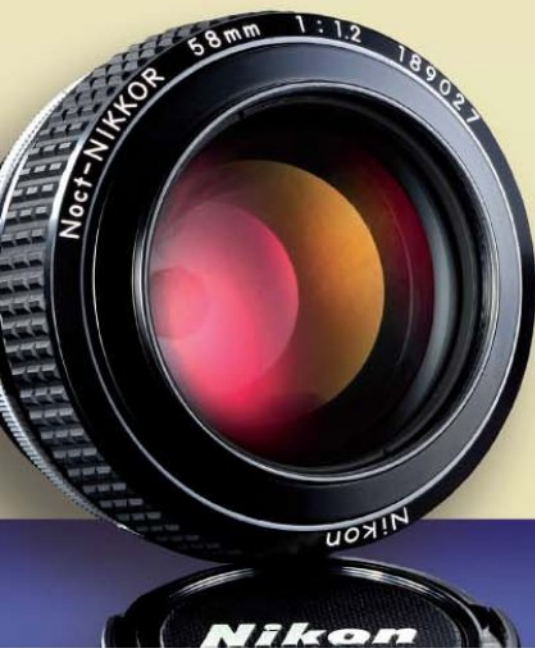
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FE2 body, black	VG-	£149.00
FA body, chrome	EXC+	£199.00
FA body, black	EXC+	£245.00
FM2n body, chrome	MINT-	£299.00
FE body, black	EXC++	£195.00
FG body, boxed	MINT	£145.00
F2S Photomic body, chrome	EXC+	£245.00
F2SB Photomic body, chrome	MINT-	£995.00
F2SB Photomic body, chrome	VG	£495.00
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28-105mm f/3.5-4.5D AF Nikkor	MINT-	£225.00
28-200mm f/3.5-5.6D AF Nikkor (silver/black)	MINT	£395.00
35-70mm f/2.8D AF Nikkor, lens hood	MINT-	£425.00
35-70mm f/2.8D AF Nikkor, lens hood	EXC++	£395.00
35-70mm f/3.3-4.5 AF Nikkor	MINT-	£95.00
35-135mm f/3.5-4.5D AF Nikkor N, hood	MINT-	£159.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	MINT-	£975.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	EXC++	£945.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed	MINT	£1495.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood	MINT-	£1425.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood	MINT-	£1399.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case	EXC++	£1395.00



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70-200mm f2.8G AF-S VR IF-ED Nikkor, hood, case	EXC+	£1365.00
70-200mm f2.8G AF-S VR IF-ED Nikkor	EXC++	£1349.00
70-200mm f2.8G AF-S VR IF-ED Nikkor (Tropical Grey)	MINT	£1695.00
70-200mm f2.8G AF-S VR IF-ED Nikkor (Tropical Grey) EXC++		£1545.00
70-210mm f4-5.6 AF Nikkor, boxed	MINT	£125.00
70-210mm f4-5.6 AF Nikkor, hood, boxed	MINT-	£95.00
70-210mm f4-5.6D AF Nikkor, hood, boxed	MINT	£175.00
70-210mm f4-5.6D AF Nikkor, hood, boxed	EXC++	£145.00
70-300mm f4-5.6D AF Nikkor, hood, boxed	EXC++	£239.00
70-300mm f4-5.6G AF Nikkor, hood, boxed	MINT-	£149.00
70-300mm f4-5.6G AF Nikkor, hood, boxed	EXC++	£125.00
80-200mm f2.8D AF-S IF-ED Nikkor, case, hood, boxed MINT		£1495.00
80-200mm f2.8D AF-S IF-ED Nikkor, hood	EXC++	£1395.00
80-200mm f2.8D AF-S IF-ED Nikkor	EXC++	£1345.00
80-200mm f2.8D AF IF-ED Nikkor N, hood, case, boxed	MINT-	£795.00
80-200mm f2.8D AF IF-ED Nikkor N, hood, case	MINT-	£765.00
80-200mm f2.8D AF IF-ED Nikkor N, hood	MINT-	£749.00
80-200mm f2.8D AF IF-ED Nikkor N	MINT-	£725.00
80-200mm f2.8D AF IF-ED Nikkor N, hood	EXC++	£695.00
80-200mm f2.8D AF IF-ED Nikkor N	EXC+	£645.00
80-200mm f2.8 AF IF-ED Nikkor (push/pull zoom) boxed	MINT-	£595.00
80-200mm f2.8 AF IF-ED Nikkor (push/pull zoom), hood	MINT-	£549.00
80-200mm f2.8D AF IF-ED Nikkor (push/pull zoom), hood	EXC++	£530.00
80-400mm f4.5-5.6D VR AF IF-ED Nikkor, hood, case	EXC++	£975.00
TC-14E 1.4x Teleconverter for AF-S/AF-I	MINT	£245.00
TC-20E 2x Teleconverter for AF-S/AF-I, boxed	MINT-	£199.00

MANUAL FOCUS NIKKOR LENSES

7.5mm f5.6 Fish-eye-Nikkor c/w 7.5mm finder, pre-AI	VG	£595.00
18mm f2.8 Fisheye-Nikkor AI, cap, RARE	MINT-	£3250.00
15mm f3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)		
	NEW	£1995.00
15mm f3.5 Nikkor AIS, boxed	MINT-	£1495.00
15mm f3.5 Nikkor AIS, boxed	EXC++	£895.00
16mm f2.8 Fisheye-Nikkor AIS	MINT	£549.00
16mm f2.8 Fisheye-Nikkor AIS	MINT-	£495.00
16mm f2.8 Fisheye-Nikkor AIS	EXC++	£475.00
16mm f2.8 Fisheye-Nikkor AI	EXC++	£495.00
16mm f3.5 Fisheye-Nikkor Auto, pre-AI	MINT	£1000.00
18mm f3.5 Nikkor AIS	MINT	£895.00
18mm f3.5 Nikkor AIS	EXC++	£825.00
20mm f2.8 Nikkor AIS, boxed	MINT	£599.00
20mm f2.8 Nikkor AIS	MINT	£525.00
20mm f2.8 Nikkor AIS	MINT-	£475.00
20mm f2.8 Nikkor AIS	EXC++	£425.00
20mm f2.8 Nikkor AIS, boxed	EXC	£395.00
20mm f3.5 Nikkor AIS	MINT-	£295.00
20mm f3.5 Nikkor AIS	EXC++	£275.00
24mm f2 Nikkor AIS, boxed	MINT-	£599.00
24mm f2 Nikkor AIS	EXC++	£545.00
24mm f2.8 Nikkor AIS, boxed	MINT	£395.00
24mm f2.8 Nikkor AIS	MINT-	£375.00
24mm f2.8 Nikkor AI	EXC++	£295.00
24mm f2.8 Nikkor AI	VG	£165.00
28mm f2 Nikkor AIS	MINT	£549.00
28mm f2 Nikkor AIS	EXC	£379.00
28mm f2 Nikkor AI	EXC++	£425.00
28mm f2.8 Nikkor AIS, boxed	MINT	£445.00
28mm f2.8 Nikkor AIS, boxed	MINT-	£395.00
28mm f2.8 Nikkor AIS	EXC+	£295.00
28mm f2.8 Nikkor AI	MINT-	£195.00
28mm f3.5 Nikkor AI	MINT-	£99.00
28mm f3.5 Nikkor AI	VG	£85.00
28mm f3.5 Nikkor AIS	MINT-	£125.00
28mm f3.5 PC-Nikkor (Perspective Control), case	MINT-	£595.00
28mm f3.5 PC-Nikkor (Perspective Control), case	EXC++	£495.00
28mm f3.5 PC-Nikkor-H.C Auto, pre-AI, scalloped focus barrel		
	MINT	£175.00
28mm f3.5 PC-Nikkor-H.C Auto, pre-AI, scalloped focus barrel	EXC++	£115.00
28mm f4 PC-Nikkor, pre-AI	EXC++	£325.00
28mm f4 PC-Nikkor, pre-AI	EXC	£175.00
35mm f1.4 Nikkor AIS, boxed	MINT-	£799.00
35mm f1.4 Nikkor AIS	MINT-	£695.00
35mm f2 Nikkor AIS	MINT-	£375.00
35mm f2 Nikkor AIS	EXC++	£345.00
35mm f2 Nikkor AIS	EXC+	£295.00

35mm f2.8 Nikkor AIS	EXC++	£225.00
35mm f2 Nikkor AI	MINT-	£295.00
35mm f2 Nikkor AI	EXC++	£265.00
35mm f2.8 Nikkor AI	EXC++	£85.00
35mm f2.8 Nikkor-S Auto, pre-AI, scalloped focusing barrel	MINT	£250.00
35mm f2.8 PC-Nikkor (Perspective Control), black knob version		
	MINT-	£375.00
35mm f2.8 PC-Nikkor (Perspective Control), black knob version	EXC++	£349.00
35mm f2.8 PC-Nikkor (Perspective Control), black knob version	EXC+	£245.00
35mm f2.8 PC-Nikkor (Perspective Control), black knob version	VG	£199.00
35mm f2.8 PC-Nikkor (Perspective Control), silver knob version		
	MINT-	£199.00
35mm f2.8 PC-Nikkor (Perspective Control), silver knob version	EXC+	£165.00
35mm f3.5 PC-Nikkor (Perspective Control), first version	EXC	£195.00
35-70mm f3.5-4.8 Nikkor AIS	MINT	£85.00
45mm f2.8P Nikkor, black, filter, hood, boxed	MINT	£745.00
45mm f2.8P Nikkor, chrome, filter, hood, boxed	MINT	£239.00
45mm f2.8P Nikkor, chrome, filter, hood, boxed	MINT-	£215.00
45mm f2.8P Nikkor, chrome, filter, hood, boxed	EXC++	£115.00
50mm f1.2 Nikkor AI	EXC+	£295.00
50mm f1.2 Nikkor AIS	MINT-	£445.00
50mm f1.2 Nikkor AIS	EXC++	£375.00
50mm f1.4 Nikkor AIS, boxed	MINT	£395.00
50mm f1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f1.4 Nikkor AIS	EXC++	£269.00
50mm f1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel, pointed meter coupling prong, chrome filter ring	MINT	£300.00
50mm f1.4 Nikkor-S Auto, pre-AI, scalloped focus barrel	EXC	£145.00
50mm f1.8 Nikkor AIS, 1st version, boxed	MINT-	£125.00
5cm f2 Nikkor-S Auto, "tick marked", scalloped focusing barrel, pre-AI		
	MINT-	£995.00
55mm f1.2 Nikkor AI	MINT-	£595.00
55mm f2.8 Micro-Nikkor AIS, boxed	MINT	£349.00
55mm f2.8 Micro-Nikkor AIS, boxed	MINT-	£295.00
55mm f2.8 Micro-Nikkor AIS, boxed	MINT-	£275.00
55mm f2.8 Micro-Nikkor AIS, boxed	EXC	£199.00
58mm f1.2 Noct-Nikkor AIS, RARE	MINT	£2795.00
58mm f1.2 Noct-Nikkor AIS, RARE	MINT-	£2195.00
85mm f1.8 Nikkor AIS, lens hood	MINT	£775.00
85mm f1.4 Nikkor AIS, lens hood	MINT	£695.00
85mm f1.4 Nikkor AIS, lens hood	EXC++	£545.00
85mm f1.4 Nikkor AIS, lens hood	EXC	£495.00
85mm f1.4 Nikkor-H, pre-AI, scalloped barrel	VG	£195.00
85mm f2 Nikkor AIS	MINT-	£365.00
85mm f2 Nikkor AIS	EXC++	£295.00
85mm f2 Nikkor AI	EXC++	£285.00
105mm f1.8 Nikkor AIS (RRP £920.00)	MINT-	£719.00
105mm f1.8 Nikkor AIS (RRP £920.00)	EXC++	£675.00
105mm f2.5 Nikkor AI	MINT-	£275.00
105mm f2.5 Nikkor AIS	MINT-	£375.00
105mm f2.5 Nikkor AIS	EXC++	£295.00
105mm f2.8 Micro-Nikkor AIS, boxed	MINT-	£575.00
105mm f2.8 Micro-Nikkor AIS	MINT-	£545.00
105mm f2.8 Micro-Nikkor AIS	EXC+	£445.00
135mm f2 Nikkor AIS	MINT-	£599.00
135mm f2 Nikkor AIS	EXC+	£495.00
135mm f2 Nikkor AI	EXC	£395.00
135mm f2.8 Nikkor AIS	MINT-	£245.00
135mm f2.8 Nikkor AIS	EXC++	£215.00
135mm f2.8 Nikkor AIS	EXC+	£185.00
135mm f2.8 Nikkor AIS	EXC	£149.00
135mm f2.8 Nikkor AI	EXC+	£125.00
135mm f2.8 Nikkor AI	VG	£95.00
135mm f3.5 Nikkor AI	EXC++	£95.00
135mm f3.5 Nikkor AI	VG	£85.00
135mm f2.8 Nikkor-Q Auto, pre-AI	EXC++	£79.00
180mm f2.8 Nikkor AI	MINT-	£399.00
180mm f2.8 Nikkor AI	EXC++	£365.00
180mm f2.8 Nikkor ED AIS	EXC++	£625.00
180mm f2.8 Nikkor ED AIS	EXC	£425.00
200mm f4 Micro-Nikkor AIS	EXC++	£545.00
200mm f4 Nikkor AIS	EXC++	£189.00

200mm f2 Nikkor AIS IF-ED	NEW	£5000.00
300mm f4.5 Nikkor IF-ED AIS	MINT-	£595.00
300mm f4.5 Nikkor IF-ED AIS	EXC++	£565.00
300mm f4.5 Nikkor IF-ED AIS	VG	£365.00
300mm f4.5 Nikkor AIS	MINT-	£299.00
300mm f4.5 Nikkor AIS	EXC	£245.00
500mm f4P Nikkor IF-ED AIS, case, hood	MINT-	£2495.00
500mm f8 Reflex-Nikkor, with case, HN-27 hood, 5 filters	EXC+	£475.00
500mm f8 Reflex-Nikkor-C	EXC	£395.00
1000mm f11 Reflex-Nikkor, filters, case & focusing grip	EXC++	£1750.00
1000mm f11 Reflex-Nikkor with focusing grip	EXC+	£1495.00

TELECONVERTERS

TC-200 2x Teleconverter AI	MINT-	£105.00
TC-300 2x Teleconverter AI	EXC	£175.00
TC-301 2x Teleconverter AIS	EXC	£195.00
TC-301 2x Teleconverter AIS	EXC	£225.00

MANUAL FOCUS ZOOM-NIKKOR LENSES

28-50mm f3.5 Zoom-Nikkor AIS, lens hood	EXC++	£275.00
28-85mm f3.5-4.5 Zoom-Nikkor AIS, boxed	MINT-	£325.00
35-70mm f3.5 Zoom-Nikkor AIS (62mm filter thread)	VG	£295.00
35-70mm f3.5 Zoom-Nikkor AIS (72mm filter thread)	VG	£199.00
35-105mm f3.5-4.5 Zoom-Nikkor AIS	MINT-	£199.00
35-135mm f3.5-4.5 Zoom-Nikkor AIS	MINT-	£275.00
43-86mm f3.5 Zoom-Nikkor pre-AI	EXC++	£95.00
50-135mm f3.5 Zoom-Nikkor AIS, case, boxed	MINT-	£295.00
70-210mm f4 Nikkor Series E AIS	MINT-	£95.00
80-200mm f4 Zoom-Nikkor AIS	EXC+	£295.00
85-250mm f4 Zoom-Nikkor pre-AI	VG-	£195.00
100-300mm f5.6 Zoom-Nikkor AIS, boxed	MINT	£279.00

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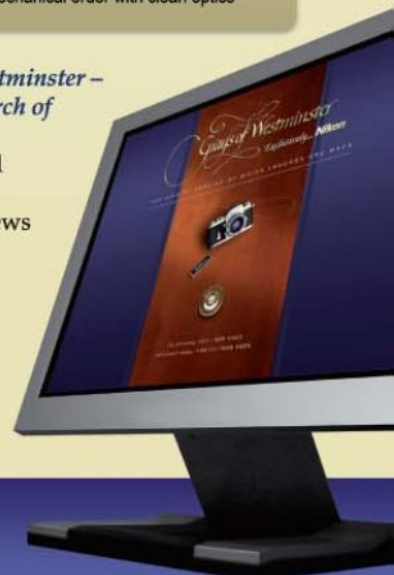


SECONDHAND EQUIPMENT GRADING DESCRIPTION

- MINT 100% as new
- MINT- 98%-99% as new
- EXC++ 95%-97% as new
- EXC+ 90%-94% as new
- EXC Original finish may have slight scratches or rubbed. No dents or deep scratches.
- VG May be slightly scratched, scuffed or worn, but in good mechanical order with clean optics

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1 Lee Jeffries

Bolton **43pts**

Canon EOS 5D, 85mm, 1/1250 sec at f/2

◆ Lee, an accountant, was recently in London to visit a client when he took time out to walk around Portobello Road. 'It was about 5pm when I noticed this lady in an old Ford Capri,' he says. 'I'm usually not shy, but I had the feeling she wouldn't like me taking her portrait, so I slowly walked past the car and got down on my knees in her blind spot and focused the mirror. I was close enough to know I would get good focus with the available light and shutter speed, and knew the background was far enough away to blur out.' Lee later applied a cracked texture to mirror her features and dodged her face, as well as burning around the edges to guide the viewer's eye in. **Judges say** Haunting and captivating, technically superb. Simply tremendous. Lee has surpassed himself.



3 Sean Slevin

Co Wexford, Ireland **37pts**

Fujifilm FinePix S7000, 7.8mm, 1/10sec at f/2.8

◆ While visiting New York, Sean was standing at the opposite side of the subway when he noticed the windows acting like mirrors. 'I just couldn't resist,' he says, 'so from waist level, I pointed the camera in the general direction of the commuters and took several shots.' **Judges say** This is another fine entry by Sean, who has shown cleverness and determination in getting a striking image throughout the competition. The b&w works well here, and it's framed perfectly.





2 Mark Mortimer

Gwynedd **38pts**

Nikon D80, 18-70mm, 1/20sec at f/4.5, ISO 100

◆ Mark was enjoying a rare and colourful January sunset when, as he explains, 'I suddenly turned around to see this broken-up pattern in the window panes of a derelict building at the top of the valley near where I live.' **Judges say** Mark has taken a classic subject for reflections and given it a new look. Well done.



Second
prize



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for amateur photographers

APOY 09

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In our eighth round of APOY you looked
at water, windows and even your kitchen
appliances to find your **Reflection**

Lee Jeffries, of Bolton, has won first prize in our **Reflection** round of APOY, winning Canon's 12.2MP EOS 450D body, worth £699.99. The EOS 450D features 3.5fps capture capability for a continuous burst of up to 53 large JPEG images (six in raw). Its nine-point wide area AF accommodates off-centre subjects, and its EOS Integrated Cleaning System keeps images blemish-free. Lee will also receive Canon's dust and moisture-resistant EF-S 17-40mm f/4 L USM lens, worth £889.99, which offers superb optical performance throughout the zoom range.

Second prize of a Canon Pixma MP980 printer, worth £329, goes to **Mark Mortimer**, of Gwynedd. This 9600x2400dpi-resolution, 1pl ink droplet printer is the ultimate all-in-one device, delivering superior photolab-quality 10x15cm prints in 20 seconds, with dedicated grey ink for ultimate monochrome images.

In third place, **Sean Slevin**, of Co Wexford, Ireland, will receive Canon's PowerShot A480 compact camera, worth £119. With 10MP and 3.3x optical zoom, the PowerShot A480 offers 15 shooting modes, 1cm macro shooting, face detection, auto red-eye correction, motion detection technology, and VGA and LP movies, making it a great all-rounder.

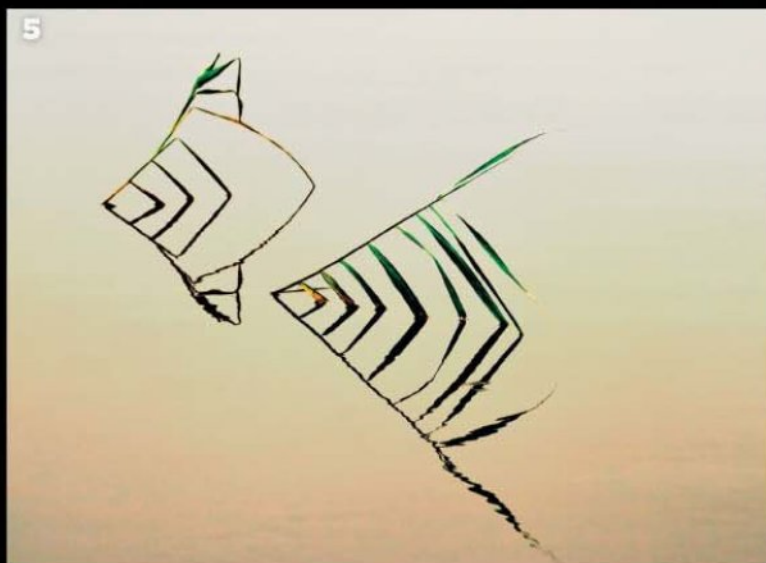
The leader board

The leader board remains relatively unchanged after Round 8, apart from a few small changes. As usual, our judges were faced with a difficult choice in choosing a winner, as you provided a diverse and creative range of interpretations of this round's theme, **Reflection**.

Staying at the top of the leader board is **Kathy Wright**, who by making the top 50 again this round stays ahead of **Mani Puthuran**. **Sean Slevin** holds on to third place, but creeps closer to second with a third-place finish this round. Meanwhile, **Phil Hargreaves** slips to seventh from fourth, as **Reflection** round-winner **Lee Jeffries** jumps to fourth overall. Also moving up are **Mark Cresswell**, **Gary McGhee** and **Patrick Dodds**, rounding out the top ten. Be sure to catch the results of Round 9, **From a Low Angle**, in AP 28 November, and our announcement of Round 10, **Low Light**, in AP 7 November.

1	Kathy Wright	222pts	6	Patrick Dodds	166pts
2	Mani Puthuran	209pts	7	Phil Hargreaves	162pts
3	Sean Slevin	203pts	7	Gary McGhee	162pts
4	Lee Jeffries	189pts	9	Mark Cresswell	145pts
5	Peter Holloway	181pts	10	Barry Harrington	136pts

Round 8 Results Reflection

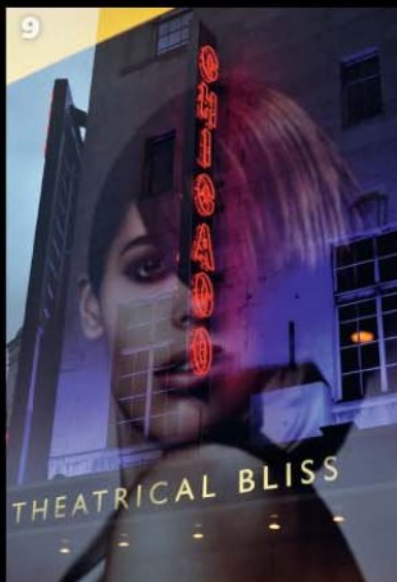


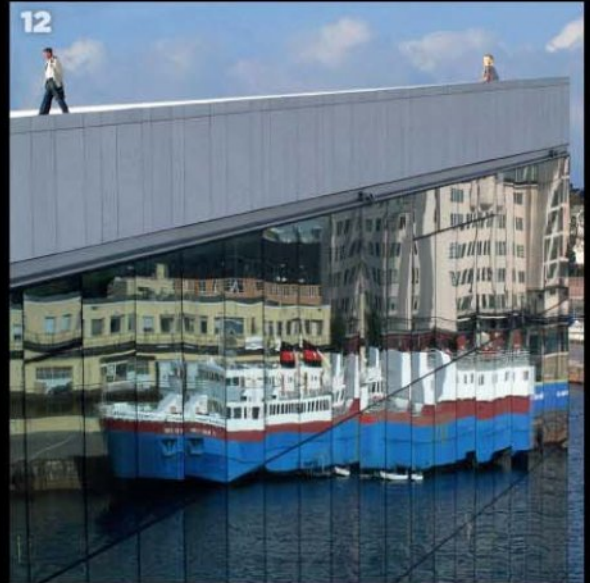
4 Mark Cresswell Hertfordshire **36pts**
Nikon Coolpix P50, 28mm, 1/8sec at f/2.8, ISO 315
'Car Park' **Judges say** Not only has Mark found a stunning reflection, but he has also captured amazing depth

5 Nathaniel Gonzales Oxfordshire **35pts**
Canon EOS 400D, 70-300mm, 1/500sec at f/7.1, ISO 200
'Reed Abstract Reflection' **Judges** Beautiful tones, wonderfully framed and crystal clear – this is a perfect composition

6 Mani Puthuran East Yorkshire **35pts**
Large format, Fujichrome Provia
'Buttermere Reflections' **Judges say** We love the beautiful golden light and the complete stillness of the water

7 Kuntal Paul India **34pts**
Canon EOS 10D, 28mm-135mm, 0.5sec at f/3.5, ISO 100
'My son reflected in a glass-top table' **Judges say** Kuntal very skilfully used the modelling lamp of a studio light to get the perfect lighting and skin tones for his portrait



**8 Stephen Hewett** Cambridgeshire **34pts**

Nikon D70, 1/160sec at f/8

'Reflection in a shop window' **Judges say** Another well-spotted scene that has been impeccably framed. We love the rich colours and the fact there is detail visible in the buildings**9 Patrick Dodds** Surrey **34pts**

Nikon D700, 50mm, 1/20sec, ISO 2000

Chicago **Judges say** A well-observed reflection that Patrick has framed perfectly to juxtapose the woman against the billboard**10 Robert Ashby** Antrim **34pts**

Canon AE-1, 200mm, 1/1000sec at f/5.6, Fujichrome Velvia

Horses **Judges** Robert patiently waited an hour for these horses to pose, which he managed to capture on his last frame of film. The result is a beautiful minimalist image**11 Adrian Campfield** Kent **33pts**

Sony Alpha 100, 28-105mm, 1/320sec at f/8, ISO 200

Swan and reflected iron railings **Judges say** Adrian waited for the swan to swim and stir the water, creating a more abstract reflection. Nice use of black & white**12 Michael Vaughan-Owen** Cardiff **33pts**

Canon PowerShot G10, 18.1mm, 1/640sec at f/8, ISO 200

Opera House, Oslo, Norway **Judges say** With his careful framing, Michael has taken a standard window reflection and made a more abstract scene with incredible sense of scale**13 Charlette Alcayde** Philippines **33pts**

Canon EOS 5D, 24-70mm, 1/200sec at f/16, ISO 100

City skyline **Judges say** Charlette has captured a stunning vista and an immaculate reflection. The panoramic format works well**14 Mike Daly** Isle of Wight **33pts**

Canon EOS-1D Mark III, 70-300mm, 1/320sec at f/4.5, ISO 400

Runner in spilt water bottles **Judges say** Mike has been very clever and managed to tell a story with this reflection**15 Lee Flack** Essex **32pts**

Pentax K10D, 220mm, f/4.5, ISO 800

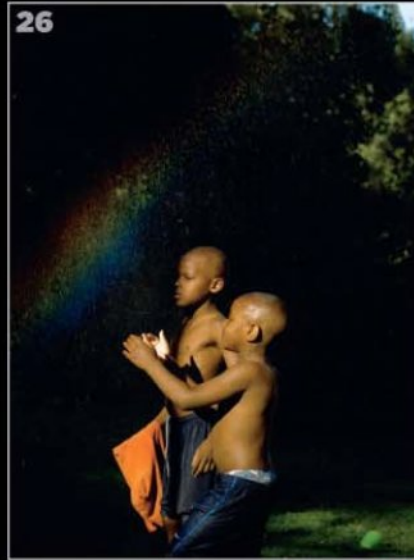
'Seeing Double' **Judges say** Brilliant colour and soft tones. Lee's reflection is crystal clear**16 Andrew Kelly** London **31pts**

Canon EOS 33, 35-80mm, Ilford XP2

Bench in the rain **Judges say** We like how Andrew has only hinted at the bench, leaving us to ascertain his subject from the reflection. His use of b&w isolates our focus on the shapes

Round 8 Results Reflection





17 Martin Yeates Lincolnshire 31pts

Ricoh GX100

Discarded barrel on Antrim coast **Judges say** Martin has taken what looks like the perfect exposure. Lovely range of tones

18 Andrew Lever Dorset 30pts

Nikon D200, 17-55mm

Surfer **Judges say** Andrew did well to capture such a vivid reflection in wet sand. Rotating it gives it an abstract quality

19 Christos Melkonis Greece 30pts

Canon AE-1, 50mm, 1/125sec at f/11, ISO 400, Fujichrome Provia
'Reflection of lost childish naivety' **Judges say** We love the bold contrast, yet subtle reflection on the left of the frame. Stunning

20 Gary McGhee Merseyside 30pts

Nikon D200, 10-20mm, 5 bracketed shots at f/7.1, Photomatrix

Albert Dock, Liverpool **Judges say** Gary's use of HDR has brought out brilliant contrast and drama in the sky

21 Ian Webb Swansea 30pts

Canon EOS 450D, 18-55mm, 1/80sec at f/7.1, ISO 200

Entrance to a lock on the river Mayenne in France's Loire Valley **Judges say** Ian has used the mist to great effect to capture this moody scene with a striking central feature

22 Kevin Harvey Kent 30pts

Praktica MTL 50, 17mm, 1/30sec at f/16, Kodak EBX 100

Cathedral in puddle **Judges say** Very striking. We like how Kevin has stepped back to give the cathedral plenty of room in the frame

23 Maria Townsend Greater London 30pts

Minolta Dimage Z1, 38-380mm, 1/50sec at f/8, ISO 160

Maria's son eating breakfast **Judges say** This is a great portrait that really tells a story. His expression is fantastic

24 Anindya Majumdar India 30pts

Nikon D300, 70-200mm, 1/160sec at f/2.8

Dancer getting dressed **Judges say** This is a lovely portrait with great contrast and a sense of depth

25 Nick Board Berkshire 30pts

Canon EOS 5D, 70-300mm, 1/50sec at f/5.6, ISO 100

Maltese High Commission, London **Judges say** There is a lot to like about this picture. Nick has found an amazing reflection, and a perfect sky has injected wonderful colour into his image

26 Jeannette St Prix London 29pts

Sony Alpha 350, 70-300mm

Boys chasing a rainbow **Judges say** Having consulted an encyclopedia and debated the science of rainbows, we decided this is simply a great picture. We love the light and rich tones

27 John Steven Ball Durham 29pts

Canon PowerShot G10, 1/400sec at f/7.1

Tulip **Judges say** John has created wonderful symmetry with this reflection, which lends itself well to the panoramic format

28 Keith Dorian Merseyside 29pts

Nikon D700, 35-70mm, 1/60sec at f/2.8, ISO 200

Bride reflected in photo of her father **Judges say** Keith's very observant eye spotted a wonderful scene, and he has made a truly unique portrait as a result. B&w gives it a classic feel

29 Phill Beynon Leicestershire 29pts

Sony Alpha 350, 18-70mm, 10secs at f/9

Ornamental canal at wedding **Judges say** Phill's long exposure has saturated his colours and given him wonderful reflections

30 Theo Malings Co Wexford, Ireland 29pts

Sony Alpha 350, 18-70mm, 1/6sec at f/6.3, ISO 100

Person on the tiles **Judges say** Theo says she liked the idea of a reflection 'revealing something that is, perhaps deliberately, hidden from normal view'. We agree: it's very creative.

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Expert advice, help and tips from AP Editor Damien Demolder

Appraisal

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

Levitation

Louis Lander-Deacon

Nikon D80, 50mm, 1/80sec at f/1.8, ISO 160

We don't often use pictures from the same person two weeks running, but last week when I included Louis's picture of him walking through a cornfield with his girlfriend on his shoulders, I had real trouble deciding which of his many interesting images to show. In the end, I decided to save the best until last, and this week's effort shows very clever use of photo-manipulation software and his own imagination. This is the sort of thing that used to take hours to do in the darkroom, where you'd have to make masks to print just small sections of your negative. With modern software the process is much easier, although it doesn't necessarily follow on that it is easy to make a good picture.

Along with its technical quality, what makes this picture so good is Louis's imagination. Obviously, he has taken a double exposure, photographing himself and his girlfriend standing there pegged to the line in one, then he took the scene again but without them in it. He then probably combined the two images in Layers and rubbed

out the legs. It is actually quite simple, but it has been done very effectively.

Of course, just using this technique for the sake of it isn't enough to make a good picture; what you need is a storyline or something to make it more than just an obvious visual joke. This picture works because the scene looks so ordinary; that deckchair on the right-hand side would normally be a distraction, but here it suggests that the image is just a snapshot from ordinary life. It is this that adds to the sinister feeling of this picture, as if you could be out for a walk in the woods and suddenly come across this legless couple hanging on the line. It is like a scene from a horror movie.

Louis has further emphasised the element of surprise by restricting the subject to just a small part of the frame, and as such you don't see them immediately. It is only as your eyes glance around the scene, that you notice the two disembodied heads. It is funny and frightening at the same time, and technically excellent. It is a great shot, and that is why it is my picture of the week.



See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher. The two runners-up each win a £25 voucher to spend on photobooks from Jessops' online service at www.jessops.com

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Red day lily Val Maillard

Sony Alpha 700, 55-200mm, 1/60sec at f/22, ISO 250

Some pictures jump out of the page at you, perhaps for their use of contrast or colour, or perhaps for composition or subject matter. In this case, Val's picture jumped out at me from the contact sheet for its bold colour and bold shape. This is a rather unusual flower picture: people tend to like pictures that show how delicate flowers are, but here Val has really pushed the saturation and contrast, which, combined with her composition, makes for a really striking image. That long stigma looks to me like a snake's tongue stretching out across the red petal, and it really does have a lot of impact.

Val says she didn't have a softbox so she's used a white background instead and lightened it with the Levels tool in Photoshop. That has a lot to do with the strong contrast, which I don't imagine was intentional at the time Val took the picture, although it doesn't make it any worse. In fact, I think it is good, and it stands out for being different.

The only problem is that the image

isn't sharp, and we can tell from the square crop that Val isn't showing us the whole frame. That, of course, is fine, but I think that Val has cropped right in from a much larger image, using only a small part of the original frame. Unfortunately, that part isn't quite in focus, and although there is an appealing element to the softness, it is not appealing enough. Val's choice of lens is therefore not really appropriate for macro work, because she's had to magnify the image a lot to get the crop she wanted.

Another point to mention is that aperture is extremely important in macro work because it governs your depth of field, which naturally tends to be rather restricted at close-focusing distances. Val's choice of f/22 should in theory give good depth of field and focus, but because the aperture is physically so small and the lens has been used at its 200mm end, it has created a soft-focus effect due to the light being diffracted.

So, it is a good image with striking composition and colour, but it is let down by the lack of sharpness. It would be worth taking again, but next time a wider aperture of around f/11 should be used, and get a bit closer to the subject – or, better still, get yourself a proper macro lens.



Cityscape Tony Rostron

Nikon FE, 50mm, double exposure ('Buildings' 1/15sec at f/8, 'Traffic trails' 2mins at f/16)

This is old-school manipulation. I remember Tony sent in a picture of a mountain scene with a couple of walkers on a ridge that won the Wide Open Vistas round of APOY 2007 (see below). When we later discovered that it was a mountain scene constructed in his bedroom we were concerned that other entrants in the competition would be annoyed as it was supposed to be a landscape round, but it went down very well and Tony got a lot of admiration for his creativity.

This week I've chosen another of Tony's pictures, but this time it's a cityscape. In a way it is a similar sort of technique to that used by Louis (see opposite page) because it combines exposures and elements of two different pictures. But where Louis has taken two pictures that are the same but with slightly different content, Tony has taken two completely different photographs.

As far as I can remember, Tony combines his pictures in-camera,

so it takes a lot of planning, skill and foresight to get everything in the right place. When I first saw this I thought it was very clever of him to get these traffic trails leading into the city, but I wondered how he photographed the cityscape with nothing in the foreground. Then, looking closer, I noticed that some of the buildings look suspiciously the same, and after looking under the loupe I discovered that those tall thin towers are ballpoint pens. Some of the other buildings look like slide boxes.

What Tony has done is very clever, and it works very well, making for an exciting picture and another one of those slow-burning visual jokes. It would be nice to see some more of this photo trickery going on again, because it was great fun the first time round (and I suspect these pictures were taken then). It is a nice composition, a classical cityscape, and although the enormous buildings show the scale to be all wrong, it does make for a futuristic effect. Tony has placed the traffic trails in just the right place, and he must have used a great deal of planning to get everything properly aligned. All in all, it is a great shot.



This image of walkers against a mountainous backdrop won Tony the Wide Open Vistas round of APOY in 2007. He actually 'constructed' it in his bedroom

SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world, and while with the Washington Times, her team was selected as a finalist for the Pulitzer Prize. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 70-300mm F4-5.6 DG OS. 1/800 second exposure at F5.6.

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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Sony	70-400mm f/4-5.6	Nov

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

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Lowepro Outback 200 Around £50

THE Lowepro Outback 200 is a weatherproof holster-style bag designed to hold a professional DSLR with a large-aperture telephoto zoom. Two removable side pouches provide additional space for two more lenses, or a single lens and a flashgun.

The Outback 200 is designed to be clipped around the waist, although with particularly heavy equipment I found this can become uncomfortable. I prefer to use the included shoulder strap, and although this is removable the waist strap is not. The result is that the large plastic clips on the waist strap bang uncomfortably against my hip when the holster is carried over my shoulder. The only solution is to fold the waist strap back on itself and clip it up over the front pouch, but this makes the pouch difficult to get into and also fouls the attachments for the side pouches. These issues should not detract from the quality of construction, however, nor the generous padding and ample storage space.

Barney Britton

● For more information call 01902 864 646 or visit www.lowepro.co.uk



Micro verdict

A tough bag with lots of space, but the waist strap should be removable



Clickfree Transformer for iPod/iPhone £36.99

Micro verdict

If your iPhone or iPod is always close at hand, this is a really convenient backup device



ESENTIALLY, the new Transformer for iPod/iPhone does the same thing as the original model (tested in AP 28 March) and is designed primarily to back up data from a computer to a portable drive. In this case, though, the 'drive' can be any of Apple's various models of iPod and iPhone. When used as a 'bridge' between your computer and media player, the Clickfree Transformer's in-built software turns free space on the iPod or iPhone into backup storage for your photographs. What's more, the Transformer also allows you to copy music and video files from your iPod or iPhone onto any computer with iTunes installed – something that Apple's software does not allow. As a backup device, the Transformer couldn't be simpler – you select which type of files you'd like to back up, and these files are copied straight to your iPod or iPhone. You can also schedule backups for a specific time if you shoot every day. The Transformer works with both Macintosh and Windows computers, and requires Apple's iTunes software to be installed.

Barney Britton

● For more information visit www.clickfree.com

Wacom Bamboo Fun Pen and Touch Tablet

The **Wacom Bamboo Pen and Touch Tablet** allow you to use your hands or stylus to edit images. **Richard Sibley** puts it to the test

TRADITIONALLY, graphics tablets only allow you to use a specially designed stylus or pen to control a computer. However, as well as a pen, Wacom's latest series of Bamboo Touch graphics tablets also allows the operator to use their hands in much the same way as they would use a trackpad on a laptop computer.

The tablet

Like most other graphics tablets, the Bamboo Fun Pen and Touch is powered solely by a USB connection

between the tablet and a computer. The tablet has a pen-sensitive surface of 217x137mm, but this is slightly reduced when using the touch-sensitive area, which is 190x130mm. To the side of the sensitive area are four customisable Express Keys. These can be assigned to replace any of the regular keys such as the right and left buttons of a mouse, or a keyboard's space bar, ctrl or alt keys. These keys make it easy to use image-editing software without

having to use the computer keyboard.

The tablet itself is thinner than previous models, with sleek curved edges making it comfortable to use either on a desk or on your lap.

In use

The Pen and Touch Tablet feel very similar to devices I have used before. With 1,024 different sensitivity levels it is easy to be precise when making delicate movements. It is particularly useful if you are editing around a fine edge, such as when

using the dodge or burn tool in a very specific area.

The tablet really comes into its own when the pen tool is combined with hand gestures. Although the two cannot be used at the same time (the pad will not recognise hand gestures if the pen is within a few centimetres of the tablet surface), it becomes easy to co-ordinate your actions with both hands.

Being right-handed, I use the pen in my right hand. This leaves my left hand free to use any of the four buttons. Where previously I may have used

two of these buttons to zoom in and out, I can now perform this task by performing a 'pinching' gesture on the tablet's surface. Pinching the surface zooms in, while moving your thumb and forefinger apart zooms out.

Being able to zoom in and out is useful enough, but by pressing two fingers on the tablets and moving them, you can scroll around the image, making navigation extremely intuitive and fast. Using one finger simply controls the cursor, in the same way as a mouse or the pen, and a single tap on the tablet replicates pressing the left click button of a mouse.

In effect, when used with your hands, the tablet becomes an extremely large trackpad, like those found on laptop computers.

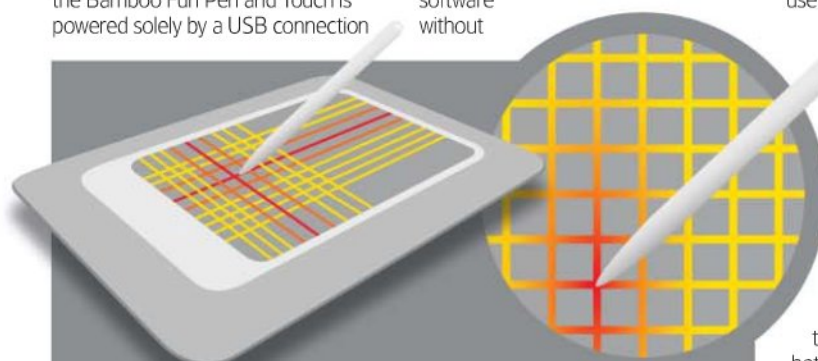
Editing images in Adobe Photoshop becomes a more tactile experience than using a keyboard and comparatively clumsy mouse. The tablet, and many of its gestures, can also be used in any number of pieces of software.

The same gestures to zoom in and out can be used when browsing the internet, and using a two-fingered swipe can scroll through back and forward from one web page to the next.

Verdict

While other graphics tablets may also work as computer monitors, allowing you to draw on the screen or have numerous buttons and controls, I found the Wacom Bamboo Fun Pen and Touch Tablet (medium) the easiest to use. In fact, it is the first tablet I have found that I actually feel warrants me replacing my four-year-old Wacom Graphire4 tablet. **AP**

Price: €199.90 (around £184). For more details visit www.wacom.com



A grid of horizontal and vertical wires enables the tablet to locate the position of the pen

How the tablet works

Most graphics tablets use electromagnetism to detect where the pen is being placed on a tablet's surface. A grid of horizontal and vertical wires in the tablet transmits and receives electromagnetic signals. The tablet's pen also has a small electromagnetic circuit built into it. The tablet's circuit can detect the exact position of the pen on its surface and determine the pressure that is being applied.

Trackpads and other touch devices use a similar grid of wires with currents passing through them. However, rather than electromagnetic pulses, they rely on the ability to collect or store a charge of electricity (capacitance) or conducting power (conductance) to detect which area is being touched. Therefore, non-conductive items such as pens and plastic objects won't work on laptop trackpads, so the cursor won't move. However, metal objects, which are conductive, will make the trackpad respond, so long as the objects are large enough to register with the pad.

To test this, try using the non-writing end of a ballpoint pen on a trackpad. It won't allow you to control the computer's cursor, but if you take some silver foil and wrap it around the end of the pen so it is around the same size as a fingertip, you should be able to control the cursor, albeit with less precision than a fingertip.





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Nikkor AF-S DX 18-105mm f/3.5-5.6G ED VR vs Sigma 18-125mm f/3.8-5.6 DC OS HSM

Utility zoom lenses

AS the digital revolution begins to settle into a more or less steady state, the APS-C format can be said to be here to stay – in digital SLRs at least. Apart from other factors, the investment made in terms of optical design and accessories creates a weighty block to its supersession. It is a situation similar to the one responsible for the supremacy of the 24x36mm 135 format. Although fuller use could have been made of the width of 35mm gauge film, by the time this was recognised it was too late. However, the APS-C format – its name, confusingly refers to a long dead film format – has proved capable of a close enough approximation to the quality of the 135 colour negative positive film process as to be satisfactory. Nevertheless, 35mm colour transparency films used with first-class lenses continue to outclass digital imaging.

The viewing angle of APS-C-

format lenses is still referred to by its 135-format equivalent, though as time passes this condition may be reversed. The extra latitude in tolerances will probably ensure the survival of full-frame digital SLRs. However, it would be a pity if too much investment were prematurely put into the full-frame digital format just because it equates to the 135 format, when a somewhat larger sensor might be possible without housing it in a camera of medium-format bulk. Now is the time to think well ahead and not perpetuate the 24x36mm dead end.

It is clear that for the APS-C format, the 'normal' wideangle focal length is 17-18mm. The effective area of the format varies with camera make, so the equivalent 135 crop factor varies: Nikon uses 1.5x and Canon 1.6x. The diagonal of the APS-C-format sensor is about 27-28mm. A lens of about that focal length qualifies as 'normal' or 'standard'. Using the most common crop factor of 1.5x,

Geoffrey Crawley tests two standard zooms occupying the longer end of the focal length range that are designed to be 'carry everywhere' lenses

a 17-18mm focal length gives the equivalent 135-format viewing angle of a 25.5-27mm lens. A 28mm lens on 135 format is regarded as a very handy wideangle optic, as it does not need as much care in holding the camera straight as do even wider viewing angles.

In the world of zooms, the focal-length range of a 'standard' zoom varies considerably from 17 or 18-35mm, to 18-150mm. A rough count across the brands shows 24 lenses in this category. Generally, the wider the range, the more compromises that are needed in the optical design.

Consequently, a comparison between the capability of these zoom lenses and that of monofocal optics in the same bracket is likely to be adverse. The two lenses in this report fall more or less into the upper end of the medium-span category, with 135-format equivalents of around 27-158mm (Nikkor) and 27-188mm (Sigma). They can therefore be regarded – and the Nikkor, in particular – as 'standard' zooms. Since the Nikkor lens is a favoured kit lens for some of Nikon's DSLRs, that is clearly the intention.

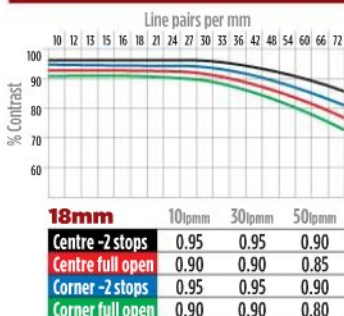


Lens Test Nikkor vs Sigma

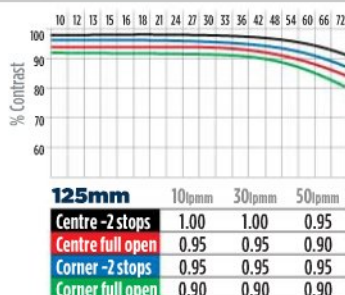
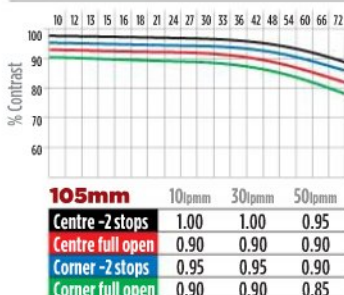
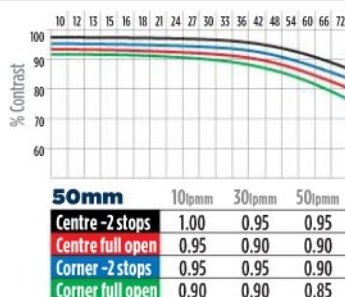
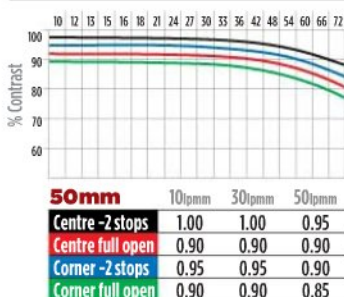
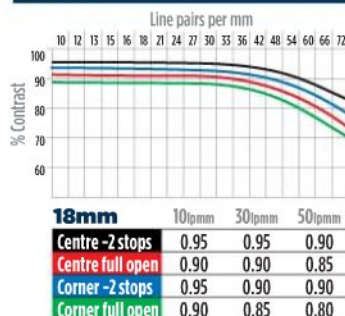
Sharpness/definition

At 18mm, there is little to separate the performance of these lenses, and both give excellent sharpness at the centre of the frame. The Sigma lens gives more consistent centre/edge performance over the rest of its focal length span – shown by tighter lines on the graphs – but both give generally good results for ‘standard’ optics with such a wide focal-length span.

Nikkor



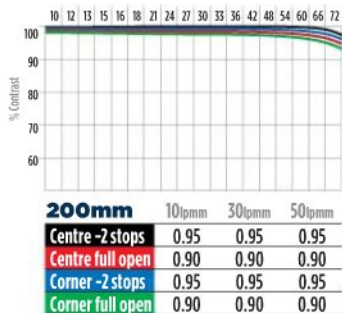
Sigma



Understanding the graphs

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately.

Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details



at three line-pair-per-millimetre points: 10lp/mm, 30lp/mm and 50lp/mm. The graph on the left demonstrates what we would expect from a near perfect lens. As the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. The lines stay close to the top of the graph, as the lens is able to clearly resolve very fine detail. All lenses have a limit to what they can resolve, and this is shown where the lines of the graph begin to slope downwards. In this example the lens only starts to struggle at the 72lp/mm point.



Nikkor 18mm



Nikkor 105mm

Nikkor

AF-S DX 18-105mm f/3.5-5.6G ED VR

AS Nikon owners are well aware, the ‘G’ suffix indicates that aperture control is entirely electronic, and that mechanical setting is not possible. The ‘ED’ shows that extra low colour dispersion glass is used in the construction of the lens. ‘DX’ indicates that the lens is designed for Nikon’s own version of the APS-C format, and not full frame. ‘VR’ denotes the inclusion of the Nikon’s Vibration Reduction anti-shake technology. ‘AF-S’ signifies the inclusion of the firm’s ultrasonic Silent Wave Motor with the autofocus.

Set to 18mm, the lens is reasonably compact in size, extending 89mm from the camera body flange. The extension to 105mm in focal length brings a major increase to 135mm in length. Extension is by a two-draw action, which reduces the tendency of the front section to wobble; the worst enemy of image quality is the decentering of the optical cell. Possibly because of the wide use of synthetic material in the mount, some movement remains but only if the extension is stressed. With a maximum girth of 76mm and, for its size, a low weight of 420g, helped also by the synthetics in the build including the camera body-fitting flange, it forms a very practical, non-burdensome unit.

The main feature of the barrel is the zoom control, indexed at 18mm, 24mm, 35mm, 50mm, 70mm and 105mm. Its 34mm width with ridged rubber gives a secure grip both when holding the lens and zooming. Movement is smooth, especially considering the length of the extension it controls. Behind it is

the almost vestigially narrow manual focusing ring, just 8.5mm wide. It is at the rear of the barrel, but not so far back as to be difficult to use without shifting the fingers holding camera and lens. Since focusing is by internal movement, the lens front rim does not rotate, which means effects filters and a petal-type lens hood can be used. There is no distance scale, which seems to indicate the expectation that the lens will be focused automatically on most occasions. With the absence of aperture control marks, those for the focal lengths are the only ones visible. This leaves the inset gold lens spec ID as the most visible feature against the usual matt black finish.

On the left are two slider switches. One toggles between auto and manual focus modes, while the other turns the Vibration Reduction (VR) feature on and off. There is no separate setting that will cancel out camera movement when shooting from a moving platform. Nikon claims the VR will allow for three stops of extra latitude at slow speeds. These anti-shake devices work well, although their utility varies with the type of photography being undertaken. The manual focus rotation is fairly slack but satisfactory. The manual mode can be set on the lens or the camera body, and it will then override the auto setting on the other. There is no provision made for the manual fine-tuning of focus when in auto mode.

Optically

The optical construction comprises 15 elements in 13 groups, which includes the VR module. One element



Sigma 18mm



Sigma 125mm

Generally, colour rendition is very good, though without the vividness of more sophisticated designs

has an aspheric surface; another is in extra low (colour) dispersion (ED) glass. ED glass is the Nikon brand designation for a medium that is now in general use. It was pioneered by the firm to provide a less fragile and less expensive alternative to Canon's innovative use of crystalline fluoride to minimise colour aberrations, especially in telephoto lenses. The front light-gathering groups follow the current mode of configuration, and comparison between the schematics of this lens and the 18–125mm Sigma optic shows a striking similarity in these groups. Indeed, there is an aspheric element in the same position in both. The Sigma lens uses super low (colour) dispersion glass – which is a grade higher than ED glass – in the front group, however, and a second aspheric glass in the rear field section. The disposition of corrections is therefore quite different.

Performance

This optic is a 'kit' lens offering a 'lowish'-cost standard fitment for a Nikon digital SLR. The purpose is to

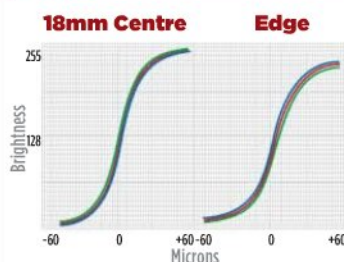
not unduly raise the expense when buying a DSLR for those not already equipped with a suitable Nikkor lens. It is therefore reasonable to expect some compromises along the line. However, it is clear from the test data that only a few concessions have been made with this handy zoom. It shows itself to be a medium-to-high-contrast lens, capable of high resolving power at one or two stops down from full. As would be expected, it is at the wideangle 18mm end that the test figures show a lower performance, but it is acceptable in the context of a general-purpose zoom. The relatively high barrel distortion at 18mm reduces as focal length is increased, changing to mild cushioning.

Lateral colour aberration is well controlled. This source of colour fringing in digital imaging is being increasingly attended to at all levels of optical design. Vignetting is present at full aperture across the focal length span and, again, is quite apparent at 18mm. It is advisable to always use the supplied petal-type hood, as the sun or another brilliant highlight just outside the viewing angle could show up as flare. Generally, colour rendition is very good, though without the vividness of more sophisticated designs. The SWM drive is whisper quiet at 18dB over 35dB background. At 855 milliseconds, autofocus time from closest focus to infinity is a little slow. Overall, this is an optic that fulfils its aim to be a low-cost standard zoom with a performance that is, in some respects, better than expected.

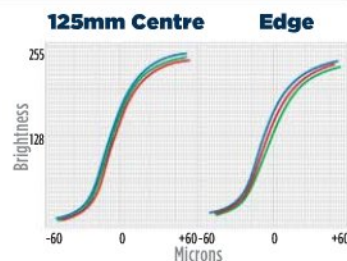
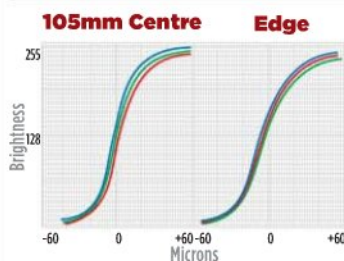
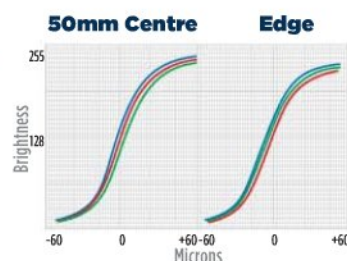
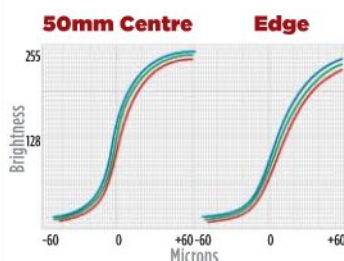
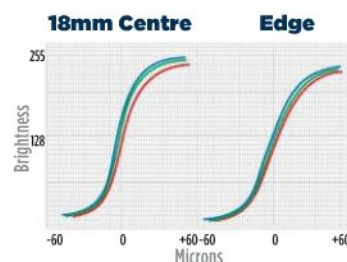
Chromatic aberration

At 18mm, the Nikkor optic gives the better performance of the two lenses, but the Sigma fractionally outperforms it in terms of chromatic aberration towards the middle of its focal-length span. At their telephoto ends, both lenses give very similar, if not stellar performance.

Nikkor



Sigma

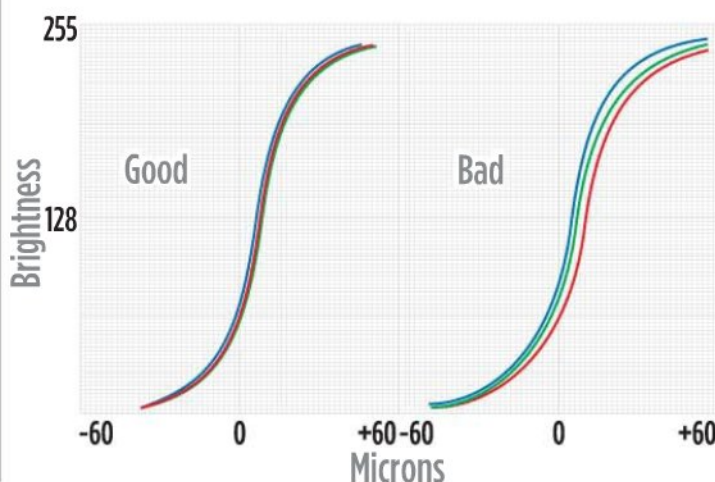


Understanding the graphs

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips.

The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration.

Some divergence in the lines is to be expected, especially at the shorter focal length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves. The graphs below show typical good and bad results.

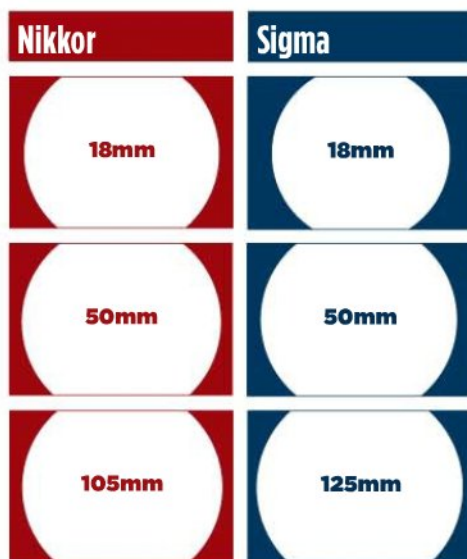


Lens Test Nikkor vs Sigma

Vignetting

Both lenses offer similar vignetting characteristics, and some corner shading is visible in images at all focal lengths, even when the lenses are stopped down.

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than 1/3EV will be clearly visible. Deviations of 1/6EV and below will not show. The darkest areas indicate shading of about 1/2EV and the lighter areas 1/3EV, but in reality the effect is graduated.



	Nikkor				Sigma		
	18mm	50mm	105mm		18mm	50mm	125mm
Full	2/3	<2/3	<2/3	Full	>2/3	<2/3	>1/2
-1	1/2	1/2	<1/2	-1	1/2	>1/3	>1/3
-2	1/3	1/3	<1/2	-2	1/3	<1/3	<1/3

At 105mm, the Nikkor optic shows slightly more vignetting than the Sigma, but it is a little better towards the wide end of the zoom. Towards the middle of its focal-

length span the Sigma lens gives a similar vignetting performance to the Nikkor, although it is slightly better at 125mm and fractionally worse at 18mm.

Curvilinear distortion

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

	Nikkor				Sigma		
	18mm	50mm	105mm		10mm	50mm	125mm
7.5m	-0.9%	+0.6%	+0.35%		-0.56%	+0.15%	+0.41%
25m	-0.84%	+0.57%	+0.45%		-0.62%	+0.24%	+0.47%
∞	-0.86%	+0.62%	+0.52%		-	+0.32%	+0.51%

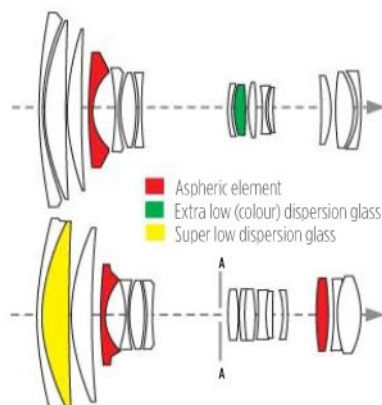
Distortion is noticeable from the Nikkor lens, and barrel distortion is especially evident at the wide end.

The Sigma lens shows almost none when focused at 25mm, but some pincushioning is evident at 125mm.

Lens construction

Nikkor The 15-element construction uses both aspherical and low dispersion glass, and the similarity in overall design with the Sigma optic is obvious from these schematics.

Sigma The Sigma lens has two aspherical elements, and close to the front a large, super-low dispersion element to correct for colour aberrations.



Nikkor 18mm



Nikkor 105mm

Barrel distortion is obvious at the 18mm end of the Nikon's focal-length span, but by 125mm the slight pincushioning is hardly noticeable

Sigma

18-125mm f/3.8-5.6 DC OS HSM

THE 'DC' suffix represents digital camera, and indicates that this lens is for APS-C format not full frame. 'OS' denotes Optical Stabiliser, which is Sigma's brand name for its shake-reduction system. 'HSM' relates to Hyper Sonic Motor, the firm's brand name for its own version of the now widely used AF motordrive system pioneered by Canon. This zoom lens comes in two versions. One is for Canon, Nikon and Sigma digital cameras and includes the OS system. The other doesn't, and is for Sony and Pentax models. This version is for Canon.

Like the Nikkor lens, the Sigma optic – though offering a higher maximum focal length – remains quite compact. In its 'rest' position of 18mm it projects 88.5mm from the camera body flange, with an overall diameter of 74mm. Its extension at 125mm focal length is 137mm; in its vital statistics, then, it is similar to the Nikkor optic, although at 490g it is heavier. This is due to the greater use of metal in the mount. For example, the camera body-fitting flange is stainless steel rather than the engineering-grade plastic of the Nikkor lens. The zoom extension has a two-draw action, and when fully out it is rock firm. Zooming is smooth but firm with little creep, although a lock is provided when working at 18mm. The lens handles smoothly.

Since focusing is by internal group movement the front section does not rotate, so there are no restrictions on the types of filter used. It also allows for the use of a petal-type

lens hood. The manual focusing ring is up front, ahead of the zoom control. The distance scale is picked out on the focusing ring in bright white. The barrel is in a dead black. The focus turning angle is very small, enhancing autofocus speed and reducing battery drain. The closest focus is 35mm and this lens is promoted for macro photography. The maximum repro scale of 1:3.8 at 125mm compares well with the Nikkor optic's closest focus of 45cm, and maximum repro scale of 1:5 at 105mm.

The zoom ring is more boldly ridged than the focusing one and is broad at 21mm. The extension moves stiffly from its 18mm focal length, but more easily towards 125mm. As the first draw emerges from the main barrel, it discloses the repro scale available at each focal length in the span. The range runs from 1:8 at 18mm to 1:3.8 at 125mm. Other features on the barrel are sliders that switch between auto and manual focus, and turn the Optical Stabiliser on and off. There is no option to use shake reduction when shooting from a moving platform. Four extra stops of shake-free latitude when using longer exposure times is claimed. Fine-tuning manual focus in autofocus mode is not allowed.

Optically

The optical construction utilises 16 elements in 12 groups, including the OS module. There are two hybrid aspherics and one in moulded glass. A hybrid element is one in which a resin aspheric is bonded to a glass substrate. A moulded aspheric is one



Sigma 18mm



Sigma 105mm

Distortion is impressively well controlled throughout the focal-length span, but these images (shot wide open) show noticeable vignetting at 18mm

“This is a very able lens that should prove capable and durable over a long working life”

formed in a high-precision mould rather than by mechanical polishing. Both processes markedly reduce the time and expense of producing aspheric surfaces by traditional mechanical grinding and polishing. The configuration again shows the widely used front light gathering groups pattern observed in so many current designs, including, in fact, the Nikkor lens. Special low colour dispersion glass is used up front, which is also now a trend. When computer-aided design arrived, some suggested that if optics were all optimised the result might produce similarity. Certainly with regard to the initial light-gathering section of many lenses, this could turn out to be the case.

Performance

This lens is designed as a standard optic for APS-C-format DSLRs. It has an attractive top focal length of 125mm, which is the 135-format equivalent of around 188mm. At the same time it falls short of the super-zoom category with its attendant compromises on image quality. It is not a 'kit' lens, but must offer a

tempting alternative at a not-much-more-expensive price. The resolution/contrast graphs show a medium-to-high-contrast lens with high resolution. At 18mm in focal length, its performance, as would be anticipated from a wide-to-tele zoom design, is less good than at the longer focal lengths. At 125mm, performance equals that of the Nikkor lens at 105mm, except for its marginally higher distortion figures. However, at wide-to-medium viewing angle focal lengths it returns lower distortion. Even at 18mm the barrelling is well controlled. Acceptable drawing is necessary for macro use. There is not a great difference between the two lenses in terms of vignetting, though the Nikkor optic has a slight advantage at 18mm. Lateral colour, a prime source of fringing, is well controlled, if not perfectly so; attention is now directed to eliminating this factor during lens design. Colour rendition itself, although not of the vivid type, is well balanced with good distinction of pastel hues. There is a susceptibility to flare, especially towards the 18mm focal length. With the petal-type hood in place, this can be cured and it may be as well to have this permanently in use as a precaution. The Hyper Sonic Motor gives very quiet operation of 24dB over 35dB background. Although it has a longer focus travel than the Nikkor lens, the Sigma optic's autofocus speed from closest focus to infinity was quite fast at 655 milliseconds. This is a very able lens that should prove capable and durable over a long working life.

Data file

	Nikkor	Sigma
	Nikon UK, 380 Richmond Road, Kingston, Surrey KT2 5PR. Tel: 0871 200 964. Web: www.nikon.co.uk	Sigma Imaging UK, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. Web: www.sigma-imaging-uk.com
RRP	£279.99	£319.99
Lens mount	Nikon F (DX)	Canon, Nikon, Pentax, Sigma, Sony
Max aperture	f/3.5-5.6	f/3.8-5.6
Angle of view	76°-15°20' (APS-C equivalent)	69.3°-11.4° (APS-C equivalent)
Near focus	0.24m	0.35m
Diaphragm blades	7	7
Filter size	67mm	67mm
Weight	420g	490g
Measured focal length	17.8-105.7mm	17.6-124.2mm
Dimensions	76x89mm	74x88.5mm

Our verdict

THE street price of these two lenses shows no great difference. The Sigma 18-125mm optic costs about 16% more than the Nikkor 18-105mm lens. A top focal length of 125mm gives a significant advantage over one of 105mm. The Sigma lens's further advantage of a maximum aperture of f/3.8 compared to the Nikkor optic's f/4 looks good, but in practice, it is not significant. The Canon cameras I used it with all showed the maximum aperture as f/4 in the LCD. In performance, the Nikkor lens is, on critical assessment, slightly sharper at the shorter focal lengths. In other parameters the slight advantage goes to the Sigma optic, after the widest angle settings at least. So, in performance, the honours work out fairly evenly overall. The main difference is in the build quality, where the comparison goes entirely in Sigma's favour. It was in this area that the Nikkor lens showed itself as a cost-cutting standard lens, keeping down the expense of entering the digital SLR world. In that aim, the results showed it to be entirely successful. The Sigma zoom is highly competitive and its low cost is helped by a sales potential across six DSLR brands rather than just one. Many users of Nikon DSLR cameras may prefer to match camera and lens brands. For those who don't, the Sigma optic is really very appealing.

Nikkor AF-S DX 18-105mm f/3.5-5.6G ED VR

Specification	●●●●●●●●	27/30
Build	●●●●●●●●	17/20
Handling	●●●●●●●●	18/20
Performance	●●●●●●●●	26/30

88%

Sigma 18-125mm f/3.8-5.6 DC OS HSM

Specification	●●●●●●●●	27/30
Build	●●●●●●●●	19/20
Handling	●●●●●●●●	18/20
Performance	●●●●●●●●	27/30

91%

“In performance, the honours work out fairly evenly overall. The main difference is in the build quality, where the comparison goes entirely in favour of the Sigma”

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Olympus Pen E-P1 vs Panasonic GF1

At last, the arrival of the diminutive **Olympus Pen E-P1** and **Panasonic Lumix DMC-GF1** means that travelling light doesn't necessarily mean taking a compact camera any more. We find out which is the best choice for enthusiasts

Angela Nicholson
Technical Editor



I HAVE come to the conclusion that the secret to a happy life is striking the right balance. I can eat cake and not put on weight if I also go for a run, and I can enjoy photography and a bike ride if I compromise on the camera size and take a compact model with me. Although image quality is a high priority for me, as it is for many photographers, I have never invested in a 10x8in camera, and I'm not prepared to carry my Mamiya RB67 Pro SD when I'm peddling up a 1:4 hill. Using a compact camera may mean a compromise in image quality or the level of control available, but at least I can get a few shots and

I have some record of the day.

The introduction of the Micro Four Thirds system, however, means that photographers now have to make fewer compromises when they need a small portable camera. Although the mini-DSLR-like Panasonic Lumix DMC-G1, which was the first Micro Four Thirds camera, created quite a stir because of its small size, extensive feature set and impressive level of control, the more compact Olympus Pen E-P1 and Panasonic Lumix DMC-GF1 have made many enthusiasts really sit up and pay attention. These two cameras accept interchangeable lenses, but they look like compact cameras and are small enough to fit in a coat pocket. They also both offer DSLR-type controls and this has fuelled fierce debate about which one is the best choice for enthusiasts on the go. I plan to find out which one I

will be slipping into my backpack on my next cycle ride.

Features

The Olympus Pen E-P1 and Panasonic Lumix DMC-GF1 are Micro Four Thirds cameras that use a normal-sized (17.3x13mm) Four Thirds-type Live MOS sensor. As these cameras have no mirror, it has been possible to reduce the lens-flange-to-sensor distance, and the diameter of the mount is smaller than the original Four Thirds mount. The upshot of this innovation is that Micro Four Thirds cameras and lenses are considerably smaller than the DSLR bodies and optics we have seen before.

Thanks to working agreements between the manufacturers, the two built-in supersonic wave dust-removal systems are likely to be similar.



Olympus Pen E-P1

Compact-style hybrid



- 12.3 million effective pixels
- Four Thirds Live-MOS sensor
- 3in, 230,000-dot LCD screen
- 720p video at 30fps
- Street price around £569 (body only)

Panasonic Lumix DMC-GF1

Compact-style hybrid



- 12.1 million effective pixels
- Four Thirds Live-MOS sensor
- 3in, 460,000-dot LCD screen
- 720p video at 30fps
- Street price around £519 (body only)

Camera Test Olympus Pen E-P1 vs Panasonic Lumix DMC-GF1

Resolution, noise and sensitivity

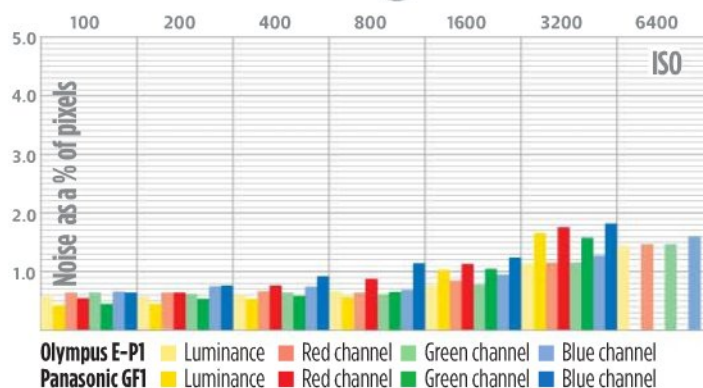
One of the great things about the two cameras in this test is that despite their small proportions, they have the same size sensor as Four Thirds DSLRs. Granted, these are smaller than the devices in APS-C-format cameras, but they are significantly larger than the sensors found in most compact cameras. Our tests have also revealed that in ideal conditions Micro Four Thirds cameras are capable of matching and even bettering the detail resolution of a 12-million-pixel, full-frame camera.

In studio conditions, the Panasonic Lumix DMC-GF1 appears to have a slight edge over the Olympus Pen E-P1 in terms of detail resolution, but it is a close-run thing. When the cameras are used to capture more photogenic subjects, the

images also have a similar level of detail, although lower-sensitivity raw files from the GF1 are marginally better.

As the graph shows, images taken at ISO 800 and above with the Panasonic GF1 generally have more noise than those from the Olympus camera. At ISO 3200 images from the GF1 have obvious chroma noise in the shadows, while the E-P1 images are less noisy, but softer.

Unlike the GF1, turning the Olympus E-P1's high-sensitivity noise-reduction system on doesn't have much impact upon the measurable level of noise (chroma or luminance) in JPEG files, but there is still a noticeable effect upon the images – which are softer and lack some fine detail. As usual, the most detail-rich JPEG images are produced when



the noise-reduction systems of the two cameras are set to their minimum value, but the very best results are created from raw files at low sensitivity settings.

Given the impressive performance of both cameras, we have decided to boost the E-P1's resolution score by one point so they achieve the same rating.



These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card, captured using matching 105mm macro lenses. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting. The section of the still-life image contains the emblem on a standard-sized matchbox. The full scene can be viewed at <http://tinyurl.com/67sj96>

Data file

Focal points

Face-detection AF

Both cameras have face-detection AF modes that work well. However, Olympus E-P1 users must remember to switch the camera from its single-point AF mode to multi-point mode, otherwise the camera tracks faces but fails to focus on them, deferring to the selected single AF point instead.

Continuous shooting

Both manufacturers claim a maximum continuous shooting rate of 3fps until the SD (or SDHC) card is full. With the GF1 I found that I could shoot 152 highest-quality JPEG images in one minute, giving a rate of around 2.5fps. Alternatively, up to seven raw files may be recorded in a single burst. With the Olympus E-P1, I found I could shoot around six of the highest quality (Super Fine) JPEG images before the rate dipped a little. The E-P1 continued to shoot until the card was full, and I calculated an average continuous shooting rate of around 1.9fps.

Video mode

While the Panasonic GF1 can record video in any of the exposure modes with a press of the designated button, the E-P1 movie mode is selected via the main mode dial. However, it is possible to apply the Art Filter effects to the video.



Olympus UK, Vision House,
19 Colonial Way, Watford
WD24 4JL. Tel: 01923 831 100.
Website: www.olympus.co.uk

Panasonic, Panasonic House,
Willoughby Road, Bracknell,
Berkshire RG12 8FP. Tel: 08448 443
852. Website: www.panasonic.co.uk

RRP	£599.99 (body-only list price) £699.99 (with 14-42mm kit lens)	£579.99
Sensor	Four Thirds-type Live-MOS device with 12.3 million effective pixels	Four Thirds-type Live-MOS device with 12.1 million effective pixels
Output size	4032x3024 pixels	4000x3000 pixels
Focal length mag	2x	2x
Lens mount	Micro Four Thirds	Micro Four Thirds
File size	Approx 12MB raw, 7.9MB JPEG (Super Fine, large)	Approx 14MB raw, 5.2MB JPEG (high quality, large)
File format	Raw, JPEG, raw+JPEG simultaneously	Raw, JPEG, raw+JPEG simultaneously
Compression	Three-stage JPEG	Two-stage JPEG
Colour space	Adobe RGB, sRGB	Adobe RGB, sRGB
Shutter type	Electronically controlled, vertical-traverse focal-plane shutter	Electronically controlled focal-plane shutter
Shutter speeds	60-1/4000sec in 1/2 or 1/3EV steps, plus bulb	60-1/4000sec in 1/3 steps, plus bulb to 4mins
Max flash sync	1/180sec	1/160sec
ISO	ISO 100-6400	ISO 100-3200 in 1/3EV or 1EV steps
Exposure modes	Auto, program, aperture priority, shutter priority, manual, plus 19 scene presets and 6 Art Filters	PASM, plus 4 custom modes, Intelligent Auto, 17 scene modes
Metering system	Digital ESP, centreweighted and 2% spot, plus highlight/shadow spot metering	144-zone Intelligent Multiple, centreweighted, spot
Exposure comp	±3EV in 1/3, 1/2EV or 1EV steps	±3EV in 1/3 EV steps
Exposure bracketing	±3EV over 3 exposures in 1/3, 2/3 or 1EV steps	±2EV over 3, 5 or 7 exposures in 1/3 or 2/3EV steps
White balance	Auto, 8 presets, plus custom setting and Kelvin adjustment	Auto, 5 presets, plus 2 custom and Kelvin settings
WB bracket	Yes, over 3 frames in steps of 2, 4 or 6 mired	No
Colour temp control	Yes, 2,000-14,000K	Yes, 2,500-10,000K
Dust reduction	Yes, Supersonic Wave Filter	Yes, Supersonic Wave Filter
Drive mode	Single, continuous (max 3fps for unlimited JPEGs or 11 raw files), self-timer (12/2secs)	Single, continuous (Hi/Lo selectable, 3fps/2fps for 7 raw files or unlimited JPEG files), self-timer (10/2secs)
LCD	Fixed 3in with 230,000 dots	Fixed 3in TFT with 460,000 dots
Viewfinder type	No, optional optical finder with 17mm f/2.8 lens	No, optional EVF
Field of view	Approx 100% on LCD	Approx 100% on LCD
Video	AvVi Motion JPEG (30fps) at 1280x720 (HD) or 640x480 pixels (SD)	AVCHD Lite AVI 1280x720pixels (30fps), plus Motion JPEG (30fps) at 320x240, 640x480 and 848x480 pixels
Focusing modes	Manual (with focus-assist magnification), single shot AF, continuous AF, face detection	Manual (with focus-assist magnification), single shot AF, continuous AF, face detection
AF points	11 points, auto or manual selection possible, plus face detection	23 automatically selectable points, single vari-zone selection
DoF preview	Yes	Yes
PC socket	No	No
Built-in flash	No	Yes, GN 6m @ ISO 100
Cable release	No, optional RM-UC1 remote release	No, optional remote release
Memory card	SD/SDHC	SD/SDHC
Power	Rechargeable Li-Ion battery BLS-1 (supplied)	Rechargeable Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed	USB 2.0 Hi-Speed/HDMI
Weight	335g (without battery or card/s)	285g (without battery or card/s)
Dimensions	121x70x36mm	119x71x36.3mm



However, it is interesting that the Panasonic camera has an effective pixel count of 12.1 million, while the E-P1's is 12.3 million.

As Olympus and Panasonic have historically adopted different approaches to image stabilisation, it's no surprise that a key difference between the two cameras is that the E-P1 has a sensor-shifting system, while the GF1 relies on lens-based shake compensation. Although many of Panasonic's lenses feature its Mega OIS (Optical Image Stabilisation) system, the Lumix G Vario 20mm f/1.7 pancake lens, which is included in one of the two kit options, does not – it's probably too small to squeeze it in. To my mind, however, the larger-than-average maximum aperture and small size of the lens make up for it – especially given the relatively short effective focal length of 40mm. It is my lens of choice. Helpfully, Olympus's image-stabilisation system will operate with non-Micro Four Thirds lenses mounted via an adapter, and the focal length can be entered via the menu.

Olympus scores another victory over Panasonic because the E-P1 has a built-in level that works vertically and horizontally to help avoid sloping horizons. It's a useful feature, but unfortunately it's not possible to see it at the same time as the exposure details, histogram or compositional guides.

Both cameras are capable of recording video at 1290x720 pixels (16:9 format), at 30fps. This should ensure that movement is recorded smoothly. Olympus E-P1 users have the benefit of a built-in stereo microphone, while the GF1 can only record mono sound. Neither camera has an external microphone socket.

Given the target audience and the intended use of these two cameras, I am surprised that Olympus hasn't included a built-in flash. The Panasonic GF1's built-in flash may only have a guide number of 6m @ ISO 100, but it is useful in providing a burst of fill light when out and about. Enthusiasts generally appreciate the impact that a small burst of light can have, and the lack of a flash unit could be a deciding factor.

Scoring an entirely new camera type is never easy, and during this test I – and the rest of the technical team – have had the opportunity to reconsider the marks awarded to these two cameras. We have concluded that the Olympus E-P1's feature set may have been judged a little too harshly, and have increased its score by one mark.

Build and handling

While these two cameras are very similarly proportioned, the Olympus



Camera Test Olympus Pen E-P1 vs Panasonic Lumix DMC-GF1



E-P1 feels noticeably heavier than the Panasonic GF1 when it is held ready for use. There is, however, only 50g (approx 1.8oz) difference in their weight, so I suspect that my experience has more to do with the balance and weight distribution within the camera bodies.

Although it doesn't have a ridge for the finger to catch on, the E-P1 has a textured surface on its front to provide some purchase. Conversely, the Panasonic camera has a neatly defined ridge, but the body surface is smooth. I prefer the shape of the GF1, but it would be better if there were some texture to provide additional grip.

Turning to the back of the cameras, I find the Panasonic model provides a more comfortable resting position for my thumb. Although I didn't encounter any serious issues with it, I wonder if some users with larger thumbs than mine may accidentally adjust the settings of the Olympus camera when their thumb rests up against the large sub-dial that is seated in the minimal thumb rest. The controls are also rather cramped together on the E-P1.

There are a few changes I would like to make to the GF1's handling, but they are minor points that involve extra customisation. For instance, I would like to be able to select which functions are accessed via the Quick Menu (Q menu) to reduce the number from 14 (or 15 when the histogram view is activated).

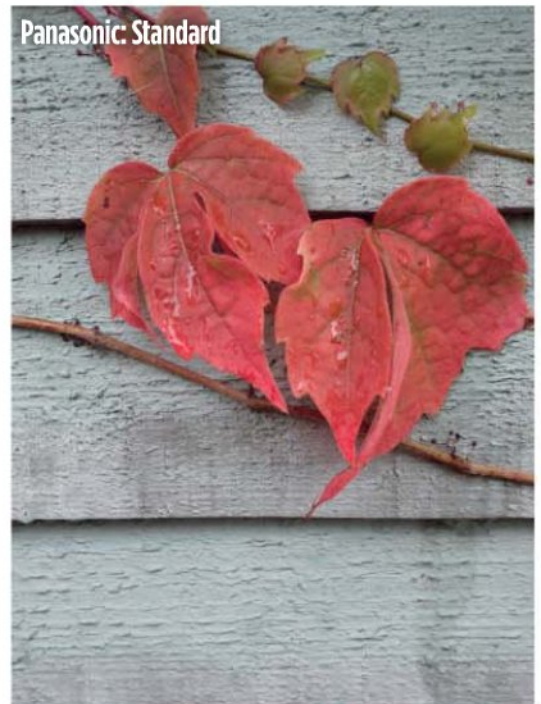
With the E-P1 there are more fundamental changes that I would like to be made to allow me to make better use of the camera's feature set. For example, I would like to be able to see the exposure information, histogram, composition guides and levels on the same screen. Whenever I needed to check one of these items, invariably the wrong view was selected so I had to toggle through the options using the Info button. Also, if you want to use the navigation controls to provide quick access to the sensitivity, white balance, drive and AF options, the AF point must be selected via the Super Control Panel. Unlike the Super Control Panel of Olympus DSLRs, the E-P1's version is presented as a list, which is made visible by a press of the OK button. The 11 features on the list are split across two screens, and as a result the AF point selection option isn't always visible, which can lead to extra button presses to locate it. Also, it may not be a new problem with Olympus cameras, but it still frustrates me that the only way to set the custom white balance with the E-P1 is to first set the Fn button to be the one-touch white balance control. There is no option to set it via the white balance option list.

With the Panasonic GF1 I am able to set up the camera to work as I want,

White balance and colour



Olympus: Nature



Panasonic: Standard

I have no complaints about either cameras' automatic white balance system as they are both very good. In a few situations, however, I found the Olympus Pen E-P1 produces appreciably warmer results than the Panasonic Lumix DMC-GF1. Though the E-P1's images may look more pleasing to the eye, in most cases the GF1's are closer to how the scene actually was.

The E-P1 has a collection of Picture modes, including Vivid, Natural, Muted, Portrait, Monotone and Custom, which set the contrast, saturation and sharpening to suit the scene or the photographer's particular requirements. Similarly, the Panasonic GF1 has an array of Film modes. In its Standard setting, the GF1 usually produces slightly too saturated images. Although they are not as saturated as those we have seen in the past from Panasonic cameras, I prefer to use the Nature option for most shots. The Natural mode is the default setting with the Olympus E-P1, and they are also quite saturated, but it is my Picture mode of choice for this camera. On the whole, the E-P1 produces slightly more punchy images with more contrast than the GF1.

The fence behind the leaves in the images above has a slight pink tone, but the Olympus E-P1 has overemphasised it. The Panasonic GF1, on the other hand, has recorded the scene accurately.

but with the E-P1 I feel I have to work around its idiosyncrasies. It takes a little longer to get to know it, but the original score that we gave it again seems a little low so I have raised it by one point.

Metering

Throughout this test I used the Olympus Pen E-P1 and the Panasonic Lumix DMC-GF1 in their multipurpose metering modes, apart from when I deliberately set out to test the alternatives. There were a few occasions when I needed to underexpose with one camera to retain the highlights, while not with the other, but there was really no clear pattern to this. Both cameras do well when faced with quite light scenes and do not underexpose dramatically; in fact, in some cases I had to reduce the exposure to get a more realistic image. All this means that the novice user is usually assured of getting a well-exposed foreground when shooting a landscape, while the more experienced shooter can consider the histogram views and reduce the exposure to ensure the highlights are captured.

Like all Olympus DSLRs, the E-P1 has highlight and shadow spot metering in addition to the standard spot metering option. On a few occasions it is useful to be able to assign the AEL button to activate the highlight spot meter.

LCD, Live View and video

Being both hybrid cameras, neither the Olympus E-P1 nor the Panasonic GF1 has a built-in viewfinder. However, Panasonic offers an optional electronic viewfinder (EVF), the DMW-LVF1E, which slots into the hotshoe and connects to the camera via a small port above the LCD screen. Conveniently, this EVF has a hinge on one edge that allows it to be used either from above or from the usual position. Olympus supplies an optical viewfinder with its M Zuiko Digital 17mm f/2.8 lens. This provides a bright view, but it feels a little lightweight and is of limited use because of its fixed viewing angle. Although I am not a huge fan of EVFs *per se*, the Panasonic device is the best around and it indicates the

impact of the camera's settings on the image, as well as having the advantage of being able to zoom to indicate the focal length being used.

Though the E-P1's 3in LCD screen has just 230,000 dots, it stands up reasonably well against the 3in, 460,000-dot LCD screen of the Panasonic GF1. As I mentioned in the AF section, the lower resolution of the Olympus screen makes a slight difference when attempting to focus manually, but it is not as dramatic as the figures may suggest.

Wide viewing angles ensure that the scene remains visible, if foreshortened, in both screens when the cameras are held at a very low or high angle. I'd love to see one of them with a slim flip-out screen, though. Video footage is of high quality from both cameras, but it's a shame it is not possible to use the AF system while recording with the E-P1.

Dynamic range

In the past, Four Thirds cameras have suffered from limited dynamic



Features in use Art Filters

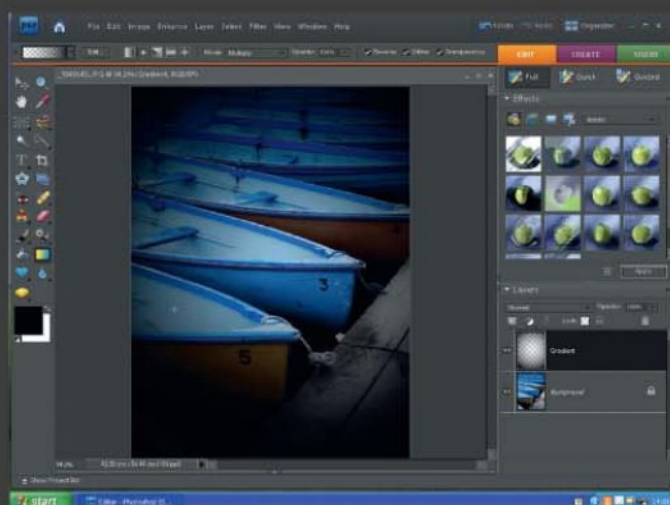
MOST cameras offer a selection of colour or picture modes that adjust image parameters such as saturation, contrast and sharpening to suit particular subjects. Olympus has gone a little further than most and the Pen E-P1 (as well as the firm's recent DSLRs) has a collection of effects called Art Filters that include Pop Art, Soft Focus, Pale & Light Color, Light Tone, Grainy Film and Pin Hole. Art Filter mode is set via the main mode dial and the specific effect is selected using the Super Control Panel.

My favourite Art Filter is the Pin Hole effect, which adds a heavy vignette and boosts the saturation and contrast of the image. Unfortunately, the processing power required by this effect has a dramatic impact upon the Live View in the LCD screen, and movement becomes very jerky. Exposure control is also limited to exposure compensation and the JPEG images take several seconds (sometimes as many as eight) to process. It can produce quite an effective result, and it is possible to shoot raw and JPEG files at the same time, which allows you to have one version without the effect applied.

There isn't a comparable pinhole effect with the Panasonic GF1, but it is possible to create it quite quickly using Adobe Photoshop Elements 7, or a similar image-editing software package. I took this shot using the GF1's Dynamic Film mode, as this produces a high-contrast, high-saturation image. The vignette can be added quite easily as follows:

1 Create a new layer via Layer>New>Layer and call it 'Gradient'.

2 Select the Gradient tool and check that it is set to 'Foreground to transparent'. Ensure the foreground colour is black. In the Tool Properties bar, click on the Radial gradient mode, set the Mode to Multiply and select the Reverse option.



3 Position the cursor in the middle of the image and click and drag to one corner. This creates a gradient over the image with dark corners and a light centre.

4 Use the Elliptical Marquee tool with the feather value set to 100 pixels and select the central

portion of the image. Now hit the Delete button to clear this area. The opacity of the gradient layer can be reduced if necessary.

5 I adjusted the contrast of the background layer before flattening it and saving the file. The whole process takes just a couple of minutes.

Olympus



Panasonic



Camera Test Olympus Pen E-P1 vs Panasonic Lumix DMC-GF1



range. However, figures of 11.5EV for the Olympus E-P1 and 12EV for the Panasonic GF1 suggest that this problem has been overcome.

As is now common, the two cameras have dynamic range optimisation systems. Olympus's Shadow Adjustment Technology manifests itself as the High Key, Low Key, Normal and Auto options in the Gradation menu. The High Key option lightens the image, while Low Key darkens it. This makes the High Key option a good choice when the exposure is reduced to record detail in the highlights, and it works in a fairly consistent, predictable way. Panasonic's Intelligent Exposure (iE) options are also effective but, like many other camera systems, their impact is a little harder to predict. The iE system kicks in to brighten the shadows when the camera assesses that the scene contains a wider range of tones than it can record. This explains why the iE symbol sometimes shows that the system was turned off when images are reviewed, even though it was activated at the time of capture.

Autofocus

Although the contrast detection AF systems in the Olympus Pen E-P1 and Panasonic Lumix DMC-GF1 aren't quite as fast as the phase-detection devices found in most DSLRs, they are considerably better than the majority of the contrast-detection systems I have come across in compact cameras. The Panasonic system is particularly impressive and has four modes: face detection, AF Tracking, 23-Area-focusing and 1-Area-focusing. I use the 1-Area-focusing on most occasions, usually opting to select the AF point via a press of the left navigation button, followed by a press of the down button to allow the navigation controls to be used to move the point over the subject. Although this method is indirect, it always requires the same number of presses of the same navigation button to instigate, and therefore it is usually quicker to use than the Olympus method, which involves the Super Control Panel. Both cameras can be set to allow direct selection of the AF point using the navigation controls, but this prevents them from being used as shortcuts to set the white balance and so on.

In their single-shot AF modes the two cameras perform well. At first with very close subjects I got the impression that the E-P1 was focusing more quickly, but in fact I soon realised that it was actually missing the subject (despite the AF point being over it) and focusing at infinity instead. Apart from in very strong contrasty lighting conditions, I found that it's better to focus manually with close subjects



Despite the low angle and the bright October sun I was able to compose these shots on the LCD screens without kneeling on the ground, although the Olympus E-P1's digital level made it much easier to get the post of the bridge upright

with both cameras. The automatic magnification is very useful at these times, and the GF1 screen gives a slightly clearer view.

At this time of year, when the ambient daylight isn't quite so bright as it is in mid-summer, the LCD screen is easier to see and I find the

Panasonic GF1's AF Tracking mode very useful. In this mode, the AF area starts in the middle of the imaging frame and half-pressing the shutter release triggers it to attempt to lock onto and then track the subject. It works well with relatively slow-moving subjects such as boats moving across

a river or people walking. In contrast, the Olympus camera's continuous AF system is very fidgety, even following the recent firmware update. I found it struggled to keep up with the slow nodding movement of a seed head that gave the GF1's AF Tracking no real problem. **AP**

Our verdict

AFTER much testing, thought and debate, we have increased the E-P1's score by two marks: one for its features and another for its build and handling.

Although the E-P1 has some extra features, such as the sensor-based image stabilisation and the digital level, it is missing one essential element in a compact-styled camera: a flash. This is

a serious omission from a camera that is intended for use anywhere.

In addition, the E-P1 has no means of attaching an EVF that could show the scene as it will be recorded. As yet, Olympus only offers a small optical finder to match its 17mm f/2.8 pancake lens. I hope there will be more in the future, perhaps with bright lines to indicate different focal length

frames to make it more versatile.

The main difference between the two cameras lies in their handling. Both have a good solid build, but the Olympus E-P1 is more awkward to use. The controls on the camera back are rather cramped together, the menu lacks logic in places and selecting an alternative AF point is a pain. Fortunately, the most significant problems could be addressed by a firmware overhaul.

It would be easier to forgive the E-P1 its handling quirks if it were the only camera of its type on the market, but it's not and it suffers in comparison with the Panasonic model. That said, the GF1 is not perfect, I'd like a little more customisation to be able to reduce the number of options selected via the Q menu, and for the My Menu screen to list assigned features rather than those used most recently. However, all the most commonly used controls are within easy reach on the GF1 and it has an impressive array of features. Of the two cameras, it is this one that I would take with me on a bike ride.

Panasonic GF1 Olympus E-P1

Features	●●●●●●●●●●	8/10
Noise/resolution	●●●●●●●●●●	28/30
Dynamic range	●●●●●●●●●●	8/10
LCD/video	●●●●●●●●●●	7/10
Build/handling	●●●●●●●●●●	7/10
Autofocus	●●●●●●●●●●	7/10
Metering	●●●●●●●●●●	9/10
AWB/colour	●●●●●●●●●●	8/10

Features	●●●●●●●●●●	9/10
Noise/resolution	●●●●●●●●●●	28/30
Dynamic range	●●●●●●●●●●	8/10
LCD/video	●●●●●●●●●●	7/10
Build/handling	●●●●●●●●●●	9/10
Autofocus	●●●●●●●●●●	8/10
Metering	●●●●●●●●●●	9/10
AWB/colour	●●●●●●●●●●	9/10

Olympus Pen E-P1
Tested as: Hybrid
Rated: Very good
82%

Panasonic Lumix DMC-GF1
Tested as: Hybrid
Rated: Very good
87%

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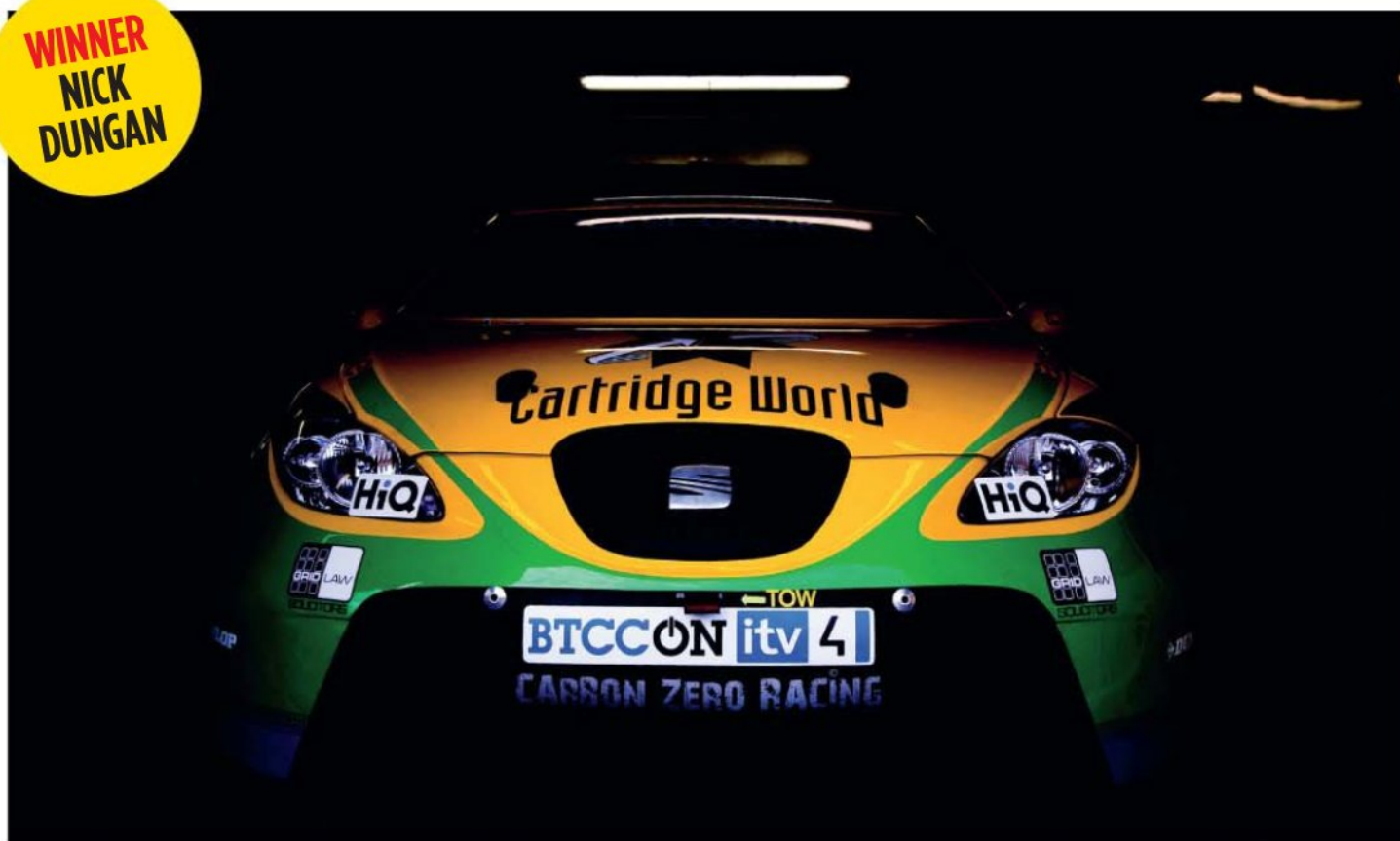
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WINNER
NICK
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Cartridge World competition

Since May 2009, we have been challenging visitors to the AP website to take the best photo of a Cartridge World car or driver at the British Touring Car Championship motor racing series, the last of which took place at Brands Hatch in Kent on 4 October. We had some spectacular entries, and you can view them all in our Galleries section at www.amateurphotographer.co.uk

The winners

Congratulations to our winner **Nick Dungan**, who took this shot at Donington Park circuit. **Damien Demolder** says... 'This is an atmospheric shot that stood out for its striking contrast and colour, and the original treatment. We had some excellent entries for this competition, but Nick's human take caught my eye immediately.' Nick wins a Canon EOS 500D with Canon EF-S 18-200mm f/3.5-5.6 IS lens, plus a Canon Speedlite 270EX flashgun.

Our runners up were **David Goose**, with a shot taken at Brands Hatch (below), and **Mark Baxter-Jones**, also with a shot taken at Brands Hatch. David and Mark each receive a Canon Digital IXUS 100 IS compact digital camera, courtesy of AP and our friends at Cartridge World.

Runner-up: Mark Baxter-Jones



Runner-up: David Goose



Let the AP team answer your photographic queries

Q&A

More questions & answers available at... www.amateurphotographer.co.uk/help



The Olympus Pen E-P1 and Panasonic Lumix DMC-GF1 are part of a new generation of 'hybrid' cameras

Micro Four Thirds mix

Adrian Johnson asks I am thinking of buying an Olympus Pen E-P1 or Panasonic Lumix DMC-GF1 camera. I really like the Art Filters of the E-P1, but the fast 20mm f/1.7 lens offered with the GF1 is very appealing and of more interest to me than the Pen's 17mm f/2.8 pancake lens. Other than cost, is there any technical reason why I should not be able to get good results by acquiring the Lumix lens and using it with the E-P1 body? Would any of the E-P1 features not work with the Lumix lens?

Barney Britton replies If you turn to page 49 of this issue, Adrian, you will be able to read our in-depth test of the Olympus Pen E-P1 and Panasonic Lumix DMC-GF1. In most respects, the GF1 is in our opinion the better of the two cameras. However, if you do decide to go for an E-P1, then rest assured that you will not experience any loss of functionality when you mount the Panasonic 20mm f/1.7 pancake lens. In fact, in my experience the E-P1's AF is slightly more responsive with Panasonic's 20mm f/1.4 mounted compared to the Olympus 17mm f/2.8 optic.

Lens compatibility

Iain Beckett asks I currently shoot with a Nikon F4 35mm SLR camera, but am interested in investing in a digital SLR. I'm considering the new Nikon D3000, but I can't find out whether or not my favourite lens – the Nikkor 70-300mm f/4-5.6D ED AF – is compatible. Can you help?

Barney Britton replies Your lens is compatible with the Nikon D3000, but you won't be able to use automatic focus. The reason for this loss of functionality is that the D3000 lacks an in-built AF motor. This allows the camera to be smaller and lighter than the mid-range Nikon D90, for example, but also means that it can only achieve AF with newer Nikon and Sigma lenses that feature a motor built into the lenses themselves. If you decide to go for a D3000, look out for the 'AF-S' designation on compatible Nikkor lenses, or 'HSM' in the case of Sigma. Both abbreviations refer to the built-in AF motors of the lenses.

Camera case search

Naresh Sachdev asks Where can I find an ever-ready case for a Nikon FM3A camera fitted with a 50mm lens? I have spent days on the internet as well as in my local markets in New Delhi and Bombay, India, but cannot locate a single case. The case I need is, I gather, the CF27S, but it has no lugs from which to hang the carrying strap and I would have to rely on the camera's lugs. I would prefer to avoid this in order to save the camera from scratches, so what do you suggest?

Barney Britton replies Nikon made six cases to fit the FM3A in various configurations. They are the CF27S, CF27SA, CF27SH, CF28SA, CF29SA and CF29SH. Unfortunately, from what I've seen, none has separate lugs for the neck strap. To stop you scratching the sides of your camera,

Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

Simply send your questions to: apanswers@ipcmedia.com or by post to: AP Answers, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Raw converters

Derek Stingemore asks I have just bought a Nikon D90 and would like to shoot raw files. I have Photoshop Elements 6, but it won't open the D90's files and I don't want to buy Photoshop CS4. What do you suggest?

Barney Britton replies Your Nikon D90 comes with Nikon's View NX software, which is fine for basic raw conversion and a huge step up from Picture Project, Nikon's last-generation raw converter. If you want more flexibility, you don't need to upgrade to Photoshop CS4 or even Elements 8. You can just download Adobe's free DNG Converter, which is a standalone program that is updated as new cameras are released. Adobe DNG Converter converts proprietary raw

formats into Adobe's universal DNG raw format. This format can be read by many third-party software applications, including Photoshop Elements 6. Also worth a look is the GIMP, which is also free, but unlike DNG Converter it is a fully featured, open-source image-manipulation program, constantly updated by its numerous authors. You can download Adobe DNG Converter from the Downloads section of www.adobe.com, and the GIMP is available from www.gimp.org.



FROM THE AP FORUM

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Your questions answered



Shooting air shows

Oggy asks Is anyone out there using a Pentax for air-show photography? If so, what lens do you use? A 300mm optic doesn't seem to be long enough and my Sigma 150-500mm f/5-6.3 DG OS HSM APO lens produces very average results.

Dave Cox replies I use a Pentax K10D and K20D for air shows with a Sigma 50-500mm f/4-6.3 DG APO HSM EX lens. The results are good enough to be published, and I've sold a couple of A3-size prints. The 150-500mm lens should give pretty good quality – my wife has one for her Nikon D300 and I've been very impressed by the results.

Jeallen01 replies Both lenses are likely to need stopping down by at least one stop for best sharpness, but I think something like a decent 100-300mm lens with a maximum aperture of f/4-5.6 will do the job well. A lot depends on how close you are to the actual flying. At Shuttleworth, you are actually pretty close, and the display does not usually go too high. On the other hand, at Duxford and Southend-on-Sea, the display can be quite a way off, and then the extra pulling of a 400-500mm lens would be useful. That said, I don't think I would want to carry the weight around all day.

you need a pair of very simple accessories that I have decided to call strap lug protectors, since there seems to be no firm consensus on what they're actually called. Whatever they are, one is pictured below, and they should be available very cheaply from large photographic stores.

As for cases, I suspect eBay might be your best bet. As I write this there is a CF29SA case, designed to fit the FM3A with a motordrive attached, listed at \$19.95 (about £12) in the US, and various others available worldwide.

Bridge filters

David Osborne asks Is there any way that I can fit filters to the lens of my Fujifilm FinePix S1000fd bridge camera?



These small plastic protectors are designed to stop the strap lugs from scratching your camera

Barney Britton replies

Unfortunately, there is no 'approved' way of fitting filters to the Fujifilm FinePix S1000fd, although I have investigated on your behalf and the most popular solution among owners of this camera seems to be Blu-Tack. A Cokin type 'A' filter holder can be made to fit snugly to the lens of the S1000fd with the addition of three or four blobs of Blu-Tack around its circumference. It's not elegant, but it works.

FAQ

Frequently Asked Question

Most home printers operate by some variation on inkjet technology, where tiny drops of ink are sprayed out onto the paper, forming a colour image. The other main type of home printing technology is dye sublimation, which is put to use in the Hi-Touch 730PS, reviewed on page 59 of this issue. Dye-sublimation printers work in a different way to inkjet, and use heat to transfer dye onto the surface of the paper. The dye is carried in three ribbons – usually cyan, magenta and yellow – which can be combined to create a true colour print. A fourth ribbon carries a layer of clear laminate, which protects the print from degradation caused by UV light, as well as scratches and smudges. **Barney Britton**

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WHETHER it's at a wedding, a party or a high-street photo studio, dye-sublimation printers are being used more and more by photographers who require prints on the spot. The Hi-Touch 730PS is capable of printing images at up to 8x6in in size in just 70 seconds. In fact, it is the only dye-sub printer that can produce 8x6in prints outside the professional market. Weighing around 8kg, it's easy to transport the printer from a car and take it to an event.

Features

Perhaps the most useful feature of the Hi-Touch 730PS is the fact it can be used without a computer. All you have to do is plug the printer in, insert the dye-sublimation ribbon and paper, pop in a CompactFlash, SD card or Memory Stick Pro and you are ready to print. A remote control unit with a 1.5in screen and a simple selection of buttons is used to control the printer. However, the screen is somewhat small, and the clunky buttons on the control make the 730PS feel a little dated.

In use

Despite its clumsy remote control, the device is very simple to use. I was able to print a selection of images

Hi-Touch 730PS

Small, portable and capable of producing 8x6in prints, the Hi-Touch 730PS is an affordable dye-sublimation printer for those wanting to try their hand at event photography. **Richard Sibley** gives it a try

without referring to the instruction manual. When I did refer to the manual, I found that there are a number of options to aid printing with the 730PS, including in-printer image adjustments and the ability to add a matt finish to prints.

From selecting 'print' through to the appearance of the final picture at the front of the printer takes a little less than 1½ minutes, which is reasonably fast compared with an inkjet printer.

Also, using a dye-sublimation printer means that the prints are dry as soon as they leave the printer, and you don't have to worry about using and replacing ink cartridges.

A paper and ribbon pack will make as many prints as there are sheets in the pack, which means that even if your images are completely black you will not run out of ink halfway through. This is because the dye-sublimation ribbon has three

bands of colour (cyan, yellow and magenta) and a coating band for each piece of photo paper included in the pack. Therefore, a box of 30 sheets of 8x6in paper, for example, will produce 30 prints. This makes it easy to work out exactly how much a print will cost. So, as 30 sheets of 8x6in paper cost around £25, each print costs around 83p. This may be almost twice as much as you would pay at an online printing service, but you gain the immediacy of home printing.

However, the Hi-Touch 730PS isn't really designed to replace an inkjet printer for the average home user. Rather, its market is those people who take photographs of events and supply them immediately to the guests, usually for a fee, and the Hi-Touch 730PS is perfectly suited to these situations.

Print quality

I found prints from the 730PS were very good, with deep blacks and good replication of colour. They are a little softer than I would expect from an inkjet printer, but a quick tweak of an image using the in-printer image adjustment improves the sharpness.

Attaching the printer to a computer made it possible to print from Adobe Photoshop, and allowed me to take full advantage of the various colour management options, such as soft proofing, to obtain even better prints.

One useful setting within the printer driver is the ability to create matt prints. This uses exactly the same printing paper, but it produces a speckled coating that creates a lustre-type finish.

Photographs from the 730PS are also remarkably resistant to finger prints, and those that do appear can be wiped off easily with a soft cloth.

One negative point, though, is that 'oil-slick' rainbow-coloured patterning is visible in the reflections on the surface of prints, but only when viewed at fairly acute angles.

Our verdict

I am very impressed with the speed and simplicity of the Hi-Touch 730PS printer. It is only capable of producing 6x4in, 5x7in and 8x6in prints, and is clearly not designed to produce large prints for competitions or exhibitions. However, if you regularly take photos of events for a club or sports team, or if you do a bit of wedding photography, then this is a great affordable printer. **AP**



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We are a member of the PhotoSelect Group. When our shop is closed, other members such as PhotoSound at Bishopstortford (01278 631434) should be able to help.

When the very favourable Amateur Photographers test came out on the 19th of September for our Canon fitting dedicated flash cord, I was actually in Hong Kong/China collecting a sample of the latest Canon EOS 5DII fitting battery grip. No one managed to get through on the telephone number provided! My apology for any inconvenience caused. Get in touch NOW if you are interested.

As a reminder, the cord I offer looks and work remarkably like the Canon one but the cable can be the same length, or there is one which is 50% longer than the Canon version. The latest prices are £35 or £45 respectively.

If you have trouble reaching me for any reason my colleagues at other members of the Photo Select Group may be able to help. You can contact...

Canterbury Cameras of Canterbury David Lipson of Dunmow
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Canon EOS 5D II was named "Camera Of The Year" by Japan Camera Grand Prix (Japan's EISA/TIPA) on the 22nd of May 2009. This is Canon's 8th Grand Prix top award. In March, I was in China visiting factories and just happened to see the EOS-5DII fitting Delkin branded professional pop-up shade being made. This is now in stock at £34.99. The 5DII spare battery is £71.99. The BG-E6 battery grip is in stock, at the moment, at £274.99.

STOP PRESS - The EOS 5D II has recently been named as winner of the EISA Advanced Camera 2009-2010 Award.

Canon EOS 5D MKII fitting battery grip The Canon 5DII battery grip has a guide price of £275. My 'compatible' version is £137.50 or may even be lower if purchased with the 5DII at the same time. If one cannot get through to me, one may be able to see this and other interesting accessories at PHOTOSELECT members. This is in short supply at the moment but more should be arriving by late November or early December.

Canon EOS 1000D - the current Amateur Photographer entry level DSLR 2009 winner and EISA consumer camera of the year 2008-9. In a recent Amateur Photographer, the Canon EOS 1000D went 'head to head' with the Pentax K-m and won convincingly! It has been drawn to my attention that this camera is now in short supply and especially the kit with the IS lens. Fortunately I still have stock of the IS kit - but numbers are limited. If you want one I would suggest that you contact me as quickly as you can.

The Canon TC-80N3 cable release with various timing features, at a guide price of £142.99, has been selling for over 10 years and is popular. A Chinese manufacturer has produced a very close 'copy' at around £75 and this is in stock. Hahnel now supply a release which fits both the E3 and N3 with a 2 meter extension for only £29.

Canon new but un-boxed 'split-from-kit' 'standard' zooms available at great savings when and if in stock. These include the 17-85mm, 18-55mm, 18-200mm, 24-105mm and 70-300mm U.S. Please ask if you need one of these lenses (18-200 shown here).

Canon 60mm f2.8 Vs Tamron 60mm f2 Macro Lenses The Canon lens is only around £350 so why pay nearly £200 more for the Tamron? At a full f-stop faster, the image is brighter on screen for focusing and viewing in macro. Furthermore, if used as a portrait lens, the brighter screen and the shallower depth of field will make the Tamron vastly superior. If one adds the ET67B lenshood and a Canon protection filter, the difference in cost to the superior Tamron with lenshood and multi-coated digital filter will be less than £150! Well worth the difference if one can afford it.

The Canon BG-E2N grip for the 40D/30D/20D, you are welcome to ask for a 20% discount if purchased with the 40D or 50D. Hahnel have delivered a new INFRAPRO grip which is similar to the BG-E2N but has an infra red receiver built-in and a remote control (like the Canon RC-1/RC-5 which would release the 400D as an I.R. receiver is built-in!) included. What do you think of this extra feature? It can also save you a few £££!!!

Canon EF12II tube is £79.99 and EF25II tube is £149.99 but I can supply an EF/EFs compatible set with 12+20+36 at only £140. It has been tested by 'Amateur Photographer' and was given a 5 star top rating. The tubes can also be supplied individually at £50, £60 and £70 respectively, though the 12mm is in short supply at the moment.

Canon 580EX II has a guide price of £539.99, but while pre increase price stocks last, I am still supplying this at £379; or better still, £385 with dome diffuser included. The CP-E4 compact battery pack is in stock at £189.99, or only £150 if purchased with the 580EX II. The OC-E3 is only £49.99 if purchased with a 580EX II.

A 0.7x wide angle attachment is available for the 18-55mm. This will bring the 18mm to about 13mm or in 35mm terms from 28mm wide angle to around 20mm! The Japanese 'PRO' item is £79 or £89 if purchased with an EOS with 18-55. These are available for Canon (58mm) as well as Nikon/Pentax (52mm).

A 0.5x 58mm ultra wide and a Fisheye version will be available by request.

The Canon Powershot G10 is a multi international award winner, but stocks are now getting low. If you are not planning to buy a G11, you should buy the G10 NOW! There is a NB-7L fitting battery for the G10, G11 at only £23.00, less than half the price of the Canon version!

The Canon Digital IXUS 100IS is the most compact IXUS ever yet is still packed with the latest features including high speed processor, HD video, scene/motion/face detection, optical image stabilization, intelligent contrast correction etc.. It still retains an optical viewfinder! Very good value indeed at the newly reduced price of under £200.

LED LIGHT for VIDEO or CLOSE-UP PHOTOGRAPHY Also tested on the 19th September and also awarded 4-stars out of five, is a LED rechargeable light. It was pointed out that the tested unit came with USA two pin plug which is not for use here. We have the same unit with a different brand name at £54, but it is supplied with three pin U.K. plug.

Canon FD Manual Focus Equipment (Sales & Service) still catered for whenever possible.

Samsung ST1000

The **Samsung ST1000** combines a multitude of wireless technologies. **Damien Demolder** tries it out and asks, is this the future?



THE Samsung ST1000 is not the first compact camera to feature a Wi-Fi connection, and neither is it the first to have a global positioning system built in. I don't know whether or not it is the first camera to feature Bluetooth technology, but the ST1000 is certainly the first to feature all three wireless communications systems at the same time. Companies that featured Wi-Fi models in the past no longer do so, suggesting that Wi-Fi is not or was not seen as the way forward. They were, though, too far ahead of their time and the application of the technology was limited, giving access only to certain sites – usually those of the manufacturer.

Today's market is more ready for Wi-Fi cameras, and the new generations of photographers are practised gadget users. Why can't you send a picture from your camera when it is perfectly normal to do so with phones and iPhones? Restricting cameras, particularly compacts, to just taking pictures seems slightly suicidal.

Wireless future?

The idea of a wirelessly connected camera is immensely appealing. Not only could it provide a simple and easy way of storing the contents of a memory card to a hard drive, but it might also allow automatic and remote firmware upgrades for your camera's operating system. We might, at some point, also like to download small applications to our cameras from the

internet, or customised colour profiles from our computer. There is no reason either that we shouldn't have Bluetooth digital picture frames, while we do already have picture frames that can connect to a network via Wi-Fi.

Wireless in use

The ST1000 is very much a first step on the way. It is wirelessly connectable, but the Wi-Fi works only on networks that don't require a password – as there is no option on the camera to enter one. In Korea, where this camera was conceived, open networks cover practically the whole country, so no such issues exist. In Europe, networks tend to be protected, so my only option was to sit in a café to send my

emails. I couldn't connect the camera to my home or office network, so the file-sharing function lay slightly redundant. I can report, however, that the ST1000 connects nicely to the network in our local trendy restaurant. After a few minor teething problems I was able to email a picture I had just taken back to my desk. I then emailed someone else another, but was unable to explain the context of the picture as there is no captioning or image-naming facility – despite there being an excellent keyboard for typing email addresses. You have to follow-up with a phone call or text message: 'I've just sent you a picture of my pint from...' It rather undermines the surprise.

The Bluetooth feature makes it possible to send pictures to other mobile devices, but it can only send; it does not receive. I couldn't make it connect to my Bluetooth-enabled computers, either, even though this is how I transfer pictures from my phone.

The camera is also DLNA enabled – Digital Living Network Alliance – which means it is part of an initiative to connect all digital appliances in the home, such as TVs, recorders, music centres and PCs, via a wired or wireless network. In theory, you can sit on the sofa with your camera and TV communicating via the network, so you can browse your memory card on the big screen. Not being able to connect to a Wi-Fi home network is a bit of a stumbling block.

The GPS system works well, though, and can tell you where you are as well as where you were when you took a particular picture – pinning it on an online map afterwards, if you like.

Image quality

It's one thing to be wirelessly connected, but it would be pointless



At a glance

- 12-million-pixel CCD sensor
- Wi-Fi connectivity
- Global positioning system
- 3.5in, 1,152m-dot touch screen
- Street price £290

if the camera could not perform its primary task – to take good pictures. The ST1000 is a slim compact with a small lens and a very small sensor, and its image quality is very much in line with what might be expected from such a device. The lens is good enough, and although images at higher ISO settings suffer from image noise, quality is excellent at the lowest ISO of 80, and actually more than good enough for normal print sizes at all speeds. There are plenty of modes to use, with the classic black & white being especially nice, and the super hi-res touch screen works well and quickly.

Verdict

When travelling, the ability to ping pictures home is very appealing, despite the lack of captioning. If Samsung can activate its keyboard for things other than just email addresses, that appeal would double. I hope we see more matured versions in future cameras: a Wi-Fi function in the NX, for example, would be very nice indeed. **AP**



Data file

Samsung UK Ltd, Samsung House, 1,000 Hillwood Drive, Chertsey, Surrey KT16 0PS
Tel: 01932 455 000. Web: www.samsung.com/uk

RRP	£379.99
Sensor	12.2 million effective pixels
Output size	4000x3000 pixels
Lens	5x 35-175mm f/3.6-4.8
ISO	ISO 80-3200
Exposure modes	Auto, program, manual, plus 13 scene presets
Exposure metering	Matrix, centreweighted, spot, face-detection AE
White balance	Auto, 4 presets, plus custom
LCD	3.5in LCD touch screen with 1,152,000 dots
WiFi	802.11b/g
Bluetooth	Version 2
GPS	WGS84



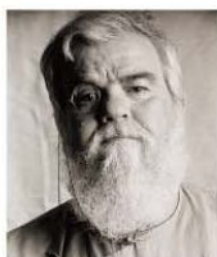
The Classic shooting mode provides an excellent, smooth b&w effect. It can also be applied post-capture



Standard colour rendition is very pleasant, and at normal print sizes noise is not much of an issue

Roger Hicks

THERE'S A TIME AND A PLACE FOR SLANG, AND ONLY WHEN IT ISN'T USED TO EXCLUDE PEOPLE



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

SLANG is a wonderful thing, or at least it can be. It can convey all sorts of ideas quickly and concisely, often with humour: the Australian term 'budgie smugglers' for 'swimming trunks', for example. However, it may soon date, it can be very regional, it often requires prior knowledge because it may not be obvious what it means, and you can look a right fool if you use it wrongly – like an American who assumes that the plural of 'quid' is 'quids'. This is why I am always a bit suspicious of people who use photographic slang that is grievously out of date, or with which I am simply not familiar.

The most common example of the former, again most frequently employed by Americans, is 'soup' for 'developer', or worse still, 'to soup', as a transitive verb, meaning 'to develop [a film]'. More than 30 years ago, when it was the custom to replenish developers in a deep tank and develop every film in that tank, it made sense. The developer did resemble soup, and sometimes it was so thick you had to push the film in with your boot, but today it's an empty affectation.

For the latter – slang with which I am not immediately at home – I've never met a serious photographer (or indeed a serious Leica collector) who refers to a Leica Summicron as a 'cron' or a Summilux as a 'lux'. The clear implication is, 'I have so many Leica lenses, and so little time, that I have to drop two syllables to show how rich, clever and important I am.'

Somewhat to my surprise, it is now more than three decades since I last worked regularly in advertising photography in London, and I have no idea whether some of the slang we used is still current: 'bottle' for lens, 'box' for [camera] body, 'bubble' for [light] bulb and 'pie-trod' for tripod. Pillar-type camera stands were generally 'Cambos' (after the leading maker – I still refer to the IFF in my own studio as a Cambo, in defiance of the facts), and Polaroids (remember the Polaroid Corporation?) were Rolapoids. None of it great wit, but it's how we used to talk.

Then there's jargon, which is prevalent in lighting, where it does tend to be a time-saver. 'Flag the brute to lose that hot-spot' is a lot quicker than 'Place something small and opaque in front of the large spotlight in order to get rid of that reflection' and 'Scrim the inky' is quicker than 'Place a diffuser in front of the small light'.

The trouble is that slang and jargon are always used in two ways. Among people who work together, as well as (sometimes) saving time, they are an acknowledgement of shared knowledge and experience. By the same token, though, they can also be used as a means of excluding those who are not privy to the Holy Secrets, and this is where things can start to get very shaky.

My own view is that there are only three excuses for using photographic (or indeed any other) slang or jargon in writing. The first is when the entire audience is, indeed, likely to know what it means, at which point it's half way to being a legitimate word anyway. Even then, there is not

much sense in using it unless it is shorter and clearer than the legitimate word.

The second is when the meaning of the slang is obvious from context. An example might be in a movie, where the photographer says, 'Douse the inky', and the assistant immediately turns off the small light.

The third is when the actual meaning isn't all that important, and the writer is merely trying to convey a sense of atmosphere. This occurs particularly often in a variety of sea adventure story, where at best half the readers will know what is involved in luffing a tops'l. Even fewer will care, although the author had better be careful that he uses the expression accurately, because the few who do care will care very much indeed and will write stiff letters if there are errors.

And this brings us back to the sort of people who use slang and jargon, especially on the internet. If they feel more knowledgeable and important because they refer to a Summicron as a 'cron', well, the best of luck to them. They just shouldn't assume that the rest of us will think they're knowledgeable and important. **AP**

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amateur Photographer

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